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THE ETUDE

JULY, 1924

Single Copies 25 Cents

VOL. XLII, No. 7

Music Week Everywhere

EARLY in May some four hundred American cities and towns celebrated Music Week with a comprehensive scheme which brought music to everyone. Possibly one thousand towns celebrated Music Week in part. The editor's desk was snowed under with reports sent in by ETUDE friends, each very naturally proud of the accomplishments in that particular locality.

If we had attempted to reprint these reports in any manner to do justice to the subject they would have consumed two whole issues of THE ETUDE. THE ETUDE is a musical educational magazine and we do not attempt to give more than the facts of the outstanding musical events of the entire world. This is "covered" in our World of Music.

Probably nowhere in the country was the news of these wonderful Music Weeks received with more enthusiasm than in our office. We wish that we might have published the notices of all; but since that is impossible we have to content ourselves with this mention and our congratulations to C. M. Trombone, of the National Bureau for the Advancement of Music, through whose persistent efforts the Music Week movement has reached its present splendid dimensions.

The value of music week is enormous in making our citizens realize more and more what music means to the community.

Getting Down to the Truth About Jazz

NEXT month THE ETUDE is going for Jazz. We will have both sides fairly represented. There is a world-wide interest in Jazz. It is an American creation. Many serious musicians have seen certain qualities in it that make them believe that it may have an influence upon American music. Will that influence be beneficent or disastrous?

Of course, Jazz has improved in the last ten years. There was a time when Jazz meant nothing but the strident noises made by spavined fiddle morons over the footlights and the lacquered pates of the unregenerate gentlemen in the front rows of cheap theatres. Since then Jazz has been re-created by clever musicians until at the present moment millions and millions of Jazz records are in American homes.

We are convinced, however, that the habitual playing of Jazz is very dangerous to many piano students. Here is a letter which has just come from an ETUDE friend in Ohio, who desires help from the Teachers' Round Table Department. Thousands of teachers could relate similar instances.

"I would like to take up the study of piano again after two years of playing nothing but jazz. I find that my technical ability for playing 'classical' music has disappeared. Can you give me a series of exercises which will give me sufficient practice to enable me to continue my studies in one or two months?"

"I had just finished Bach's two-part inventions, when I was forced to stop my lessons. Those I can still play because they are ingrained in my brain and always will be; but if I try to play scales and arpeggios in thirds, etc., with any degree of velocity, I discover my deficiencies. Also my touch has become hard and metallic!"

Here Comes the Band

WHAT is it about a marching band that seems to send a galvanic current through every nerve and make us want to follow. A writer in the *Saturday Evening Post* tells how dogs seem instinctively to follow the band wagon in a circus parade. He says that he noticed for years how these stray animals would tag along after the music makers like the fabulous rats after the Pied Piper of Hamelin. Perhaps the myth of Orpheus and

his lute (although the creator of the myth had a poor knowledge of the history of musical instruments) may not have been so impossible as the fable makes him appear. Unquestionably many animals do like music, and the human animal certainly has an inborn instinct to follow the band. Part of our boy-time fun with the circus parade was to get in line and march along.

A good marching band is better than all the tonics that come in bottles. It acts like a brace. One unconsciously throws back one's shoulders and takes a deep breath and feels that it is fine to be living in a world of jubilant rhythm and joyous sounds.

Out of Focus

ONE of our readers in Western Canada writes: "THE ETUDE has helped me in many problems by aiding me to get my focus." This was gratifying because we have long realized that people do not want to be preached to or preached at. They merely want problems explained in the simplest possible manner.

A great deal of the unhappiness of the world is due to the fact that so many of us are out of focus. When we understand things rightly the troubles disappear. It seems to be a human perversity to get wrong impressions, garbled ideas, and what the psychologists are now calling "complexes."

When we can see things as they really are, the "complexes" turn into smiles. We have known pianists who have persisted in employing ridiculous technical ideas, whose playing was as hard as concrete and whose whole attitude toward the art-loving public was that of severity. They have gotten their musical training from some musical policeman who has laid down the law to them; and without even consulting their own brains as to the logic of these laws, they have followed them to the letter and cursed all those who failed to obey them with equal exactness. They are out of focus in the modern musical world. Their conception of humanity is bitter and severe whereas in art one's conception must be warm, tolerant, hopeful, buoyant.

We know of one musician of really great talent who, because he was out of focus, sulked for nearly three years. He was a fine fellow at heart but he thought that the world ought to come to his way of thinking and it never occurred to him that he might be wrong. There are pages after pages in Strauss, Elgar, Puccini and MacDowell that would have horrified the theorists of one hundred years ago. Their minds were so fixated on focused upon what they understood was right that they could not have changed them.

Get in focus with the times. If things are not coming your way, don't blame things; try to understand the real problems clearly and GET IN FOCUS.

Maxims of a Muddled Musician

ORDER is music's first law. (*Apologies to Pope.*)
All things come to the musician who will only wait. (*Apologies to Longfellow.*)

The pen is mightier than the sword. (*Apologies to Bulwer Lytton.*)

The true medicine of the mind is good music. (*Apologies to Cicero.*)

The music teacher who praises everybody, praises nobody. (*Apologies to Johnson.*)

He who plays well is the best teacher. (*Apologies to Cervantes.*)

The price of musical wisdom is above rubies. (*Apologies to Job.*)

Facts About Music and Shakespeare

THE late Sir Frederick Bridge, C. V. O., M. A., Mus. Doc., formerly organist at Westminster Abbey, was an ardent student of the music of Shakespeare's day and just before his death published an excellent small book, *Shakespeare Music in the Plays and Early Operas*, from which the following facts are taken.

"Music in Shakespeare's day was considered as important a branch of knowledge as Latin or French."

"In Shakespeare's Day the man who did not know how to sing at sight was not considered well brought up."

"All the upper class houses in Elizabethan Days boasted of having a chest of viols."

"In Shakespeare's day the accompaniments to the songs were upon lutes and viols. The lute was a fretted instrument, picked after the manner of the guitar but with a pear shaped body like the mandolin and a long neck. It was in most instances larger than the guitar. It was said to cost as much to keep a good lute in condition as to keep a good horse. They were valued very highly, and in order that they might not be exposed to the weather they were kept in a bed between the rug and the blanket."

"In the early representations of Hamlet the soliloquies of the dismal Dane were often spoken to musical accompaniment."

How Schubert Found Inspiration From a Coffee Mill

By John Liesner

FRANZ LACHNER tells of a visit to Schubert when the composer, who was always obliged to live very moderately, was in despair over his inability to create new melodies.

"I have been writing all day but I have produced nothing. Do stay and let me make you a cup of coffee."

Lachner gladly accepted and Schubert went to a battered cupboard and produced an antiquated coffee mill. "This," he explained, "is one of my most precious possessions. There is something about the grinding of coffee that seems to set my mind working, and before I know it I have some really good melodies." Lachner laughed at this; but after Schubert had carefully measured out his coffee by the spoonful he started to grind. In a few seconds he exclaimed, "I have it," and went immediately to the piano and played the themes of his famous *Winter String Quartet*, one of his most beautiful inspirations.

Meanwhile the precious coffee beans had fallen to the floor, and Lachner says that he nearly laughed himself to death chattering around the floor with the fat, respected Schubert, picking up the beans.

How Queen Elizabeth Played the Virginals

A VERY quaint account of how England's most famous queen played the Virginals is given in a story told by the Ambassador sent by Mary Queen of Scots to the Court of England. The ambassador wrote: "After dinner my lord of Hunsdon drew me up to a quiet gallery that I might hear some music (but he said that he durst not avow it), where I might hear the Queen play upon the virginals. After I had heard awhile, I took by the tapestry that hung before the door of the chamber, and seeing her back was towarded the door, I entered within the chamber, and stood a pretty space hearing her play excellently well. But she left off immediately as soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand; alleging she used not to play before men, but when she was solitary, to shun melody. She asked how I came there. I answered, 'I was walking with my lord of Hunsdon, as we passed by the chamber door, I heard such melody as ravished me, whereby I was drawn in ere I knew how; excusing my fault of loneliness, as being brought up in the court of France, where such freedom was allowed; declaring my self willing to endure what punishment her Majesty should be pleased to inflict upon me for so great an offense. Then she sat down upon a cushion, and I on my knees beside her; but with her hand she gave me a cushion to lay under my knee; which at first I refused, but she compelled me to take it. She then called for my Lady Strafford out of the next chamber; for the Queen was alone. She inquired whether my Queen or she played best. In that I found myself obliged to give her the praise."

Sparks From the Musical Anvil

Comments of Contemporary Music Workers

"SINGERS must be able to paint 'mind pictures' in tone, which is what counts in song interpretation."

—ARTHUR MOUNTAIN.

"I PERSONALLY consider the modern British school one of the most vital in Europe. It is owing to the musicians, and especially the conductors, that these men have been given an increasing number of hearings."

—NIKOLAI SOKOLOFF.

"With the very complex music of to-day an interpreter is a very important factor. The composer creates a work. The interpreter re-creates it and breathes life into it and makes it a living, pulsating, vibrating thing."

—LEONARD SKOWSKI.

"Art is the expression of the life and struggles of a people; hence, art is history. . . . If we are to be a part of international art, then our attitude must change at once. If Marshall has the voice of a Carnot, give him the same rank."—ELKANOH EVERETT PERRY.

"MUSIC is an abstract art. It is possible for it to be both entertaining and uplifting; but quite frequently it is just the former. . . . There is need for entertainment, but I do contend that in music there should be more than entertainment."—LEONARD SKOWSKI.

"The results of the war have been almost as disastrous as the struggle itself. It seems to have destroyed talent instead of creating it. But we can't be too pessimistic, after all. If we count up, there were many years between masterpieces of the past. They did not come one after the other."—Fritz Kreisler.

"The effect of the Radio upon concert business is problematical, and it is a subject which will not be decided definitely for some time to come. Personally, my experience is that it has aided grand opera by bringing the music to more persons than had formerly taken an interest in it. The Radio gives the music but leaves a want on the part of the listener to see the artists in person."

—FORTUNE GILLES.

The Value of Two-Finger Exercises

By Arthur Burton

EVERYBODY has heard the story of the old lady who had only two teeth and who thanked the Lord because they "bit."

The two-finger exercises are valuable on the piano, first because of the opportunity they afford for concentration. Try this experiment: Play the first with the fifth and second fingers of the right hand; play C and D like a very slow trill with these fingers; then play C and E like a slow trill; then C and F; then C and G; then, if your hand permits it, do C and A.

Repeat these same exercises, but using the second and third fingers. Then do the same thing with the third and fourth fingers, endeavoring not to over-stretch the fingers. A little farther on the trills may be played faster. Always feel that the fingers are light and free, never hard and stiff.

Next do these same exercises with the left hand. Try to feel as though your hand and fore-arm were floating on air.

This training of two fingers will give you a kind of facility which you will find very difficult to acquire otherwise. Of course it is difficult for some students to see big things in small exercises.

As Mason, he is remembered, based his first volume of "Touch and Technique" entirely upon the two-finger exercises and had Liszt's word for it that nothing would produce the same results as the two-finger exercises. It is well to remember the well-known lines of the poet Young. He said,

You think naught a trifle, though it small appear, small sends the mountain, moments make the year, and trifles life.

Changes of Key

By S. M. C.

DESPITE the fact that pupils have been well drilled in key-signatures, major and minor, they are often unable to follow the modulations to related keys which frequently occur in the course of a piece or study.

Unless a piece is entirely chromatic, or belongs to the ultra-modern type which flouts the idea of tonality, the principal key will be well-defined and ordinary modulations should offer no difficulty to a pupil who has been taught the fundamentals of harmony and analysis.

A few hints on the use of accidentals for the purpose of modulation to related keys may be helpful to the pupil who upon changes of key are a stumbling block.

(a) If he finds that in a supposedly major key the fifth degree is repeatedly sharpened, he may safely assume that the passage in question is in the relative minor. Here, for example, is a piece in D major. In the fourth and fifth measures A-sharp occurs repeatedly, harmonized by the F sharp major chord in the bass. A-sharp is the leading tone of B minor, and is foreign to the scale of D major; hence the student may conclude that the passage is in B minor. This, however, does not refer to chromatic passages, nor to mere passing tones.

(b) If in a composition with a signature of four flats the D is repeatedly marked natural, it is an unmistakable sign that the passage is in E-flat. If in the key of C major F-sharp frequently occurs, harmonized by the dominant chord of D, it indicates a modulation to the key of G major. A B-flat, harmonized by the dominant seventh chord of C, would indicate a modulation to the key of F major. It is well to note that sharp-four and flat-seven are the most common accidentals used in effecting modulations to nearly related keys.

(c) By related keys is meant the tonic, dominant, subdominant, and their relative minors. Thus, the keys closely related to C major are, F and G major, and A, D, and E minor. The leading tones of these keys are E, F-sharp, G-sharp, D-sharp, and C-sharp; hence four sharps might be found in the key of C as leading tones to related keys. As an exercise the pupil might write out the related keys of each tonic, as:

C major, F and G major, A, D, and E minor.
D major, G and A major, B, E and F# minor.
D Sometimes modulations occur leading to keys not closely related keys, requiring the addition or cancellation of more than one flat or sharp. The only way out of the difficulty in this case is to know with absolute certainty the order of flats and sharps. The student will have to learn this order only one way if he will remember that the sharp series F C G D A E B, needs only to be reversed to get the flats. If he finds, for example, in a piece starting out in the key of C, a passage in which B-flat, E-flat, A-flat and D-flat occur, this passage is undoubtedly in the key of A-flat. If again he finds B-flat, E-flat, and F-sharp in another passage, either in the melody or accompaniment, he may safely assume a modulation to the key of G minor. The composer evidently needed them to change the signature for every few measures.

The student who wishes to become proficient in recognizing changes of key should not neglect the study of harmony.

Unrest in Study

By George Henry Howard

ANOTHER factor in the makeup of pupils, unfavorable to the study of music, is the common spirit of unrest. A thing being likely to be unfinished. Students, as a rule, want to do what they may fancy at the moment. Satisfactory completion of required work is a rare thing. Steadfastness is largely a forgotten virtue. A school and courses finished with the fingers are shirked at times. There are notable exceptions to this rule, but it is a rule, nevertheless. The students themselves are not wholly to blame for this condition.

The writing which is done in connection with musical studies is not, as a rule, the expression of something already conceived. Students work out their ideas in mathematics, or computer as it were, if they were problems in mathematics. Musical considerations are left out of the work and, at the same time, the work is strictly intellectual work and lazily and superficially done.

Students should be led, from the first week of elementary instruction, into the habits of the scholar. They should be taught to think, in order to play. The teaching should lead to exact thinking, which produces good, accurate and artistic playing.



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At a Merely Nominal Cost

By L. D. WARNER

How the average student, obliged to study without a teacher, can make the summer count with no more expense than the purchase of the needed sheet music, books or records.

Thousands of ambitious, progressive music students will have the privilege of studying at summer schools and with private teachers during July and August.

Thousands of others will take various courses by correspondence and otherwise.

Still greater thousands will be inspired to study at home by themselves.

Nothing is ever quite as good as a fine teacher, if you can possibly secure one. If you have not this opportunity perhaps you have not realized that you can develop yourself at home by means of printed lessons and by listening to the actual playing of the world's greatest artists.

Let us suppose that by such means you learn to play in superior fashion just two or three pieces such as the Mendelssohn "Spinning Song," the Grieg "Bridal Procession," the Schubert-Liszt "Serenade," or the MacDowell "Witches Dance." It will prove well worth your while.

[Editor's Note:—L. D. Warner is the nom de plume chosen by a teacher of experience who has had an opportunity to become well acquainted with the very latest masters in pianistic study and who for years has been in close association with many of the foremost living teachers and pianists. For reasons of his own he prefers to present this under an assumed name.]

Test for Relaxation

Many, many times in my experience I have had teachers and students come to me in the spring time and say: "I would give anything if I could make my work this summer raise me a peg or so higher in my career. I realize that there are fine Summer Schools that would help me in this direction; but my circumstances are such that if I study at all it must be at home and with very little expense."

Such students win the respect of the teacher; and I have always gone out of my way to advise them. Some teachers make the asinine mistake of thinking that their sum of knowledge is so precious that they should not let one particle of it go without the payment of a fee. I have always gone upon the principle that my profession is an obligation—that I would always have more pupils than I could possibly handle if I remembered this obligation. That is, I have always tried to help those who were trying to help themselves. In some instances, when their earning power increased, they came back to me and proved very profitable hard-working pupils whose work was a credit to them and to the work I had laid out for them.

Diagnosing the Pupil's Need

In general the pupil who wants to make an advance during the summer seems to be more in need of technique than anything else. Intensive work in technique is always feasible. One of the main things is to have a good plan. In order to have a plan you must know your own deficiencies.

Self-Tests That Help

How much technique have you? How much control have you over speed, accuracy, rhythm, in playing chords, scales, arpeggios and octaves. Of course it would be unquestionably to your advantage if you could have an expert teacher examine you before taking up your eight weeks' course in intensive work.

If you can not have a preliminary examination or diagnosis made of your case by an expert, it remains for you to make such an examination yourself. The following tests may be valuable for you.

Let us suppose that you merely push your technique one or two points ahead. It will all count when you do get a good teacher. The main thing is not to waste your precious time complaining about your lack of advantages when you are simply surrounded with opportunities, if you will only make use of them.

The cost of the materials suggested in the following article is merely nominal. The master lessons cited may be bought at the price of ordinary sheet music. We assume that you have access to a good talking machine (possibly a fine player-piano). The records mentioned, which may be studied over and over again, cost only a mere fraction of what a lesson upon any one piece with the artist playing the record would be. There is no excuse for one not employing this plan, except lack of initiative or ambition.

Stand with both arms hanging at the side. With a sudden impulse toss the right arm upwards in front of you until it reaches the level of the shoulder, and then let it drop as though some one had shot the arm and it had lost all power. Now notice whether the arm swings at the side when you let it drop. If the hand does not dangle to and fro you are restraining the arm, you are not relaxing. Repeat this exercise not less than fifty times until the arm is thoroughly relaxed; then go to the keyboard and place your hand in playing position upon the keys. Analyze the feeling in your hand. Does it always feel free and unconstrained when you play? Repeat the same exercise with the left hand and test your relaxation at the keyboard. If your hand is perfectly relaxed, your wrist will sink below the level of the keys. That is, you would hold on to the keys with the tips of your fingers. This however is the extreme. In playing one relaxes but does not do so at all times to this extent. In your eight weeks' intensive course this exercise should be first every day. It will take you about five minutes to do this. At the end of the first week you will doubtless think that it is unnecessary and you will be inclined to drop it. DON'T. The more you advance the more you will need it.

Test for Hand Position and Tone

The writer assumes that you know the main principles of hand position as generally accepted. If you read the series of articles in the form of conferences with Josef Lhévitte, as they appeared in THE ETUDE some months ago, you were possibly impressed with the fact that in much modern piano playing in the keys are not struck with the tip ends of the fingers but rather with the fleshy balls just behind the tips so that as much of the key surface is covered with flesh as possible. This does not by any means mean to play with straight fingers. It does mean that the key is to be struck with a soft pad and not a hard hammer.

Just to convince yourself try producing tone both ways, first with hard finger tip and then with the soft



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pad. After this practice in tone-making with each finger of both hands, devote about five minutes to tone experiments, say to yourself, "I am going to make the piano sound as beautifully as possible." Place one finger over the keys and then feel the impulse to play come from your shoulder, down the arm and up the wrist. The slight elevation of the wrist depress the keys. Listen accurately; you will probably note a big difference between the tone you are able to get at first with the forefinger and that you are able to get with the fifth finger. Experiments in tone-making are never wasted; and if they are carried on daily, systematically, for eight weeks, you are sure to notice a big improvement in your playing.

Tacts for Speed

Take the scale of B major, probably the easiest of all scales, because it seems to fit the fingers perfectly. Put the metronome at about 100. Play the four-octave scale, playing (first hands separately) two notes to the beat. If you can play smoothly and easily at this speed, try four notes to each beat, then raise the metronome point by point until you find yourself making mistakes or stumbling. If you do not reach such a point go back and try eight notes to a beat, gradually advancing the metronome until you do feel the inevitable errors. There is no reason why, with time and persistence, you should not play your scales at 1000 notes a minute. If you desire to do so. The method of doing this is fully explained in "Mastering the Scales and Arpeggios." Fleet fingers are invaluable in technical advance, but there is no better way in which to develop them than by means of scales and arpeggios. A half hour a day spent on scales makes a "wonderful showing in time."

A Test for Endurance

A great many students do not progress because they seem to reach a point beyond which they are not able to advance without strain or intense pain in the muscles of the forearm. This seems to show that the muscles are in bad shape. It is an easy matter to correct with time and patience. The writer once knew a pianist of some real ability who advanced himself as "the greatest octave player of all." He could play for hours, but his right hand was deficient in everything else. His arm muscles were enormously developed. He told the writer that he attributed as much of his strength at the keyboard to swinging Indian Clubs as to anything else. Endurance is a matter of muscular training. The greater danger in acquiring it is in overdoing it. The muscles should never be strained. Practice up to the point where strain is noticeable and then stop.

Take out your watch and hold it in your left hand, repeating an octave with the right hand until pain in the forearm is noticeable. Of course you must play with loose wrist. Note the exact number of minutes which elapse before the signs of pain are felt. Now reverse the process, holding your watch in your right hand and playing with the left hand. You will probably find that the left hand tires long before the right. Write down the respective minutes and keep this as a weekly test during the eight weeks. There is nothing so encouraging as to note one's endurance on one's speed growing.

Devote about twenty minutes each day to pure octave study. The following works will be found desirable; but you should be very careful not to select studies beyond your grade of difficulty. Real damage may be done by overstrain in octave playing.

Grade III

First Studies in Octave Playing.....Presser

Grade IV

Melodic Octave Studies, Op. 243.....Horvath
24 Octave Studies.....Borowski
Valette.....Borowski
Moon Duet.....Fränkel
Valse Chrétienne.....Fränkel

Grade V

School of Octave Playing, Op. 24.....Döring
Melodic Octave Studies, Op. 243, Book 2.....Horvath
Octave Velocity.....Nadler
Prelude in E Minor.....Rogers
Novelties, Op. 21, No. 1.....Mendelssohn
First Menuet, Op. 5, No. 3.....Schumann
Second Gavotte.....Saint-Saëns
Reverie, Op. 34, No. 5.....Saint-Saëns
Scherzo 2d Choral, Op. 18.....Schmitt
Trio, Op. 26, No. 4.....Dubois
Pavane, Op. 83, No. 1.....Reinecke
Love Dreams, Op. 4.....W. G. Smith
Impromptu à la Hongroise.....Jacome
Hungarian Dance, No. 7.....Brahms-Philipp

Grade VI

Octaves and Chords: Graded Op. Pianissimo, Book IV, Philip
Six Octave Studies, Op. 26.....Preyer
Ten Brilliant Octave Studies, Opus 104.....Sartorio
Le Conco.....Daquin
Wedding Day.....Rubinstein-Schitt
Melody in F.....Rubinstein-Schitt
The Cuckoo, Op. 34, No. 2.....Arensky
Heartsease.....Mrs. H. H. A. Beach
The Magic Box, Op. 32.....Liaffoff
Dance Routine, Op. 16.....Fränkel
First Tarantelle, in A Flat.....F. B. Mills
Polonaise in C.....Hamer
Scene d'Enfant.....Monsigny

Of course, the idea is to start with the required grade and do twenty minutes a day in octave practice until you may advance to another grade. The writer has known many self-help students who have made very real advances in octave playing, in the course of a few weeks, by regular daily practice. It is well to remember, however, that unless the student takes exercises to strengthen the upper arm and back muscles, the lower arm and fingers may not be able to stand the strain of modern technique. Any good calisthenics for this purpose are beneficial. One knows of one Russian pianist who was accustomed to standing about one foot from a wall, placing the palms of his hands upon the wall, and then letting his body tilt forward so that the weight of the body rested upon the hands. Then he pushed back with the arm muscles and repeated the exercise until tired. The octave playing of this pianist is famous.

General Outlines of the Plan of Intensive Study

The main thing, after all, is to have a plan, and a good plan. Work for a definite object and keep yourself up to the mark. Of course, it is impossible to make a cut-and-dried plan for all grades. This is something that the reader must determine for himself. It may very easily be selected by means of the lists of graded studies printed in "The Guide to New Teachers," which the publisher of THE ETUDE has sent entirely complimentary to thousands of self-help students. This book select the needed materials for your grade and employ them as follows:

The First Daily Practice Period

Relaxation Exercises (as suggested) about 5 minutes
Tone-making Exercises " " 5 "
Scales " " 10 "
Arpeggios " " 10 "
Octaves " " 10 "

The Second Daily Practice Period

This should consist of studies. These should be carefully selected by the student after a searching self-analysis of his technical needs. There are studies by standard composers, for almost every purpose, in the list we have mentioned. If you do not feel confident that you can list the studies you need, it might be safer to take a list of studies selected by experts, such as those found in the "Standard Graded Course" in ten grades.

About forty minutes a day should be devoted to the practice of studies.

Third Daily Practice Period

From one to two hours should be devoted to this period. We would advise the student to have at least three pieces under way all the time: one of a more romantic, one drawing-room piece. Let us suppose that the student is in the Fifth Grade. He might have a choice of the following:

Classics

Bethoven.....Moonlight Sonata (slow movement)
Mozart.....Fantasia in D Minor
Haydn.....Sonata, No. 14

Romantic

Rubinstein.....Romance, Op. 44, No. 1
Borowski.....Romance, Op. 44, No. 1
R. Strauss.....Tränerei

Salon Pieces

Lack.....Song of the Brook
Lachs.....Shower of Stars
Mason.....Spring Dawn

In addition to these pieces, if the player's ability permits, the writer would strongly urge the student to take up the study of some piece of grade upon which a well-known pianist has written a special lesson. The following out the written directions, these lessons in piano are invaluable. In some cases excellent photograph records, by great pianists, also are obtainable. For in-

stance, the writer knows that Percy Grainger has made a very fine record of Grieg's *Norwegian Bridal Procession*, for which he has also written an excellent analytical lesson. By the combination of the two the self-help student can secure for less than two dollars what comes as near as is possible to a lesson in person with Mr. Grainger, and at a fraction of the cost.

Here is a list of excellent lessons in print which may be obtained from your publisher literally at the cost of ordinary sheet music. These are published in an edition known as "Master Lessons," by de Pachmann. Two pages of text accompanying the carefully edited piece:

Schubert-Liszt. *Serenade*. Grade 7.
ANALYTICAL PRINTED LESSON EDITION
BY KATHARINE GOODSON
Duo-Art Record by Harold Bauer.
Amico Record by Howard Brockway.

Mendelssohn. *Spinning Song*. Grades 5-6.
ANALYTICAL PRINTED LESSON EDITION
BY S. STOJOWSKI
Brunswick Record by Ely Ney.
Columbia Record by Josef Hofmann.
Victor Record by Rachmaninoff.
Edition Record by André Benoist.

Chopin. *Polonaise*, Op. 26, No. 1. Grades 6-7.
ANALYTICAL PRINTED LESSON EDITION
BY ALBERTO JONAS
Duo-Art Record by Hansel Bauer.
Amico Record by Felix Fuchs.

Mendelssohn. *Scherzo*, Op. 16. Grade 5.
ANALYTICAL PRINTED LESSON EDITION
BY EDWIN HUGHES
Victor Record by Cherkassy.
Duo-Art Record by Renard.
Amico Record by Josef Hofmann.

Chopin. *Valse in C Sharp Minor*. Grade 6.
ANALYTICAL PRINTED LESSON EDITION
BY EDWIN HUGHES
Brunswick Record by Josef Hofmann.
Victor Record by Padewski.
Amico Record by Joseph Hofmann.
Amico Record by Borchard, by Godowsky, and by Ornstein.

Grieg. *Bridal Procession*. Grade 5.
ANALYTICAL PRINTED LESSON EDITION
BY PERCY GRAINGER.
Columbia Record by Percy Grainger.
Duo-Art Record by Ganz.

MacDowell. *Witches' Dance*. Grades 6-7.
BY MRS. EDWARD MACDOWELL.
Brunswick Record by Godowsky.
Duo-Art Record by John Powell.
Amico Record by Hans Hanke.

Schumann. *Tränerei*. Grade 4.
ANALYTICAL PRINTED LESSON EDITION
BY CLAYTON JOHNS.
Duo-Art Record by Godowsky.
Amico Record by M. Volavsky.

Rubinstein. *Barcarole*, Op. 30, No. 1. Grade 5.
ANALYTICAL PRINTED LESSON BY STOJOWSKI.
Schubert. *Moment Musical*, Op. 94, No. 3. Grade 5.
ANALYTICAL PRINTED LESSON BY S. STOJOWSKI.
Brunswick Record by Ely Ney.

Schumann. *Nachtslied*, Opus 23, Grade 6.
ANALYTICAL PRINTED LESSON BY S. STOJOWSKI.
Duo-Art Record by Novak.
Amico Record by Godowsky.

Mendelssohn. *Rondo Capriccioso*. Grades 6-7.
ANALYTICAL PRINTED LESSON BY KATHARINE GOODSON.
Columbia Photograph Record by Josef Hofmann.
Victor Record by Xavier Scharwenka (A5467).
Duo-Art Record by Josef Hofmann.
Amico Record by C. Adler.

Schubert-Liszt. *Hark! Hark! The Lark!* Grade 7.
ANALYTICAL PRINTED LESSON BY S. STOJOWSKI.
Columbia Record by Ignaz Friedmann.
Duo-Art Record by Padewski.
Amico Records by Volavsky and by Moiseiwitch.

THE ETUDE

Mozart. *Fantasia in D Minor*. Grades 5-6.

ANALYTICAL PRINTED LESSON EDITION
BY JOHN ORTH.
Duo-Art Record by Raah.
Amico Record by Herbert Hyde.

Chopin. *Impromptu*, Op. 29. Grade 7.

ANALYTICAL PRINTED LESSON EDITION
BY S. STOJOWSKI.
Brunswick Record by Godowsky.
Victor Record by de Pachmann.
Duo-Art Record by Friedmann.

If the student has time for collateral study, we would advise very strongly the following works: "Principles of Expression in Piano-forte Playing," by Christian: "Expression," by M. Moszkowski; "Standard History of Music," by Cooke; "Music Masters, Old and New" or "Great Pianists on Piano Playing," by the same author; "Improvisation," by Sawyer, and "The Beginner's Harmony," by P. W. Orem.

A Grand Piano Gets a Lesson

By R. L. F. Barnett

A certain pianist who prided himself on the firmness of his touch was trying different grand pianos when his attention was called to a rebuilt instrument of a very fine make. The pianist was much pleased with the tone, but happened to look inside at the action just as he had struck a chord with both hands.

"This piano," he said, "shows signs of wear" and indeed it seemed so, for the hammers he was using stood at very unequal distances from the strings. "That is strange," replied the salesman, who was an amateur pianist; and he in turn struck a chord. All the hammers in use stood exactly on a level.

The pianist investigated and soon found that in chord-playing his fingers did not go down with equal firmness.

It is easy to forget that chords are made up of single notes, each of which must be held with a firm finger-ting. If you find it hard to play a certain chord firmly, try playing the notes separately, then two at a time, with the hand always in the position it must take to play the chord. You will soon find out which fingers are shirking and the process will certainly result in a noticeable improvement in your chord-playing.

It is a pity that there is no technical work for you in a piece that is made up mostly of chords.

Don't Interrupt Pupils

By Joseph George Jacobson

When a pupil plays a piece to you at the lesson do not interrupt at first to correct minor mistakes. Let the composition first be played through as a whole, then go over it again, making corrections. Try to select pieces a little easier than the studies and exercises. If a piece is well played Mamma will be well pleased, and it will be a feather in your cap. Train the memory from the start. Show them how to memorize by taking two measures at a time and committing to memory first one hand, then the other, then both; and continue in this manner through the entire composition. When a piece becomes dull to the pupil, take it away for a while. A pupil left his teacher, recently because she made him study a piece for a whole year.

Pupils want melody in their pieces, and the teacher must know what style of compositions please them. Try to explain the composition in some manner of interest; draw on your imagination, even if you do not know what the "character" of what the piece says, and be created. Most likely he thought of just the piece. Compositions are crystallized results of many thoughts fused in the flame of emotion. Of course, you do not want to say that to the young pupil.

Why She Quit

By S. M. C.

A TINY black-eyed Italian girl came for lessons. "My mamma says I want to take music lessons." "How old are you, and what is your name?" "I'm six years old, and my name is Rosalie Lombardo. I used to take lessons from another teacher, but my mamma quit me." "Why did she quit you?" "The teacher didn't learn me anything. Every time it was C-D, C-D, and then to play twenty cents, and she never put me in any higher grade, so my mamma just got tired and quit me."

A Spring Day, a Pitch-Pipe and Some Ear-Training

By Grace May Stutsman

ONE of the largest contributing factors in sight reading is the power to mentally translate the visible into the oral. Conversely, the faculty for translating the oral into the visible is also imperative. If these faculties are undeveloped, memorizing and sight reading become a difficult process even to the accomplished musician. Few children (or grown-ups, for that matter) have a "golden ear," which makes it necessary to develop the hearing systematically and as thoroughly as possible, to which end we recommend the use of a good pitch-pipe.

As the days lengthen and warm weather approaches, the out-of-doors possesses a great appeal. If the teacher is a nature enthusiast it is entirely possible to hold the ear-training class on the bank of a stream or in the cool recesses of a wood. A child is always on the alert for the unusual; and the novelty of a music lesson in the open makes an instant appeal to his imagination. A bird song may not seem to him to have tonality, but if tested out with a pipe, softly, it is shown to have pitch as well as form. A cricket's chirp, the distant

honk of an automobile horn, each has a key which may be definitely determined on the spot.

Nature's gods should be taken along so that dictation can be taken, if the pupils are advanced enough to have reached that stage. Each child should take his turn at giving as well as taking dictation. The teacher, for obvious reasons, must not take dictation. When the child gives dictation, do not start him out with a note from the pipe. Make him decide the tone upon which he hopes to commence and rely on his own sense of pitch to begin. The tonality can be unobtrusively verified during the progress of the exercise being given, and at the end, a discussion will be in order relative to the key established.

Countless other uses to which the pitch-pipe may be put, will suggest themselves to the ingenious teacher. These are mere suggestions, intended to stimulate the imagination of the one who resorts being housed when the first balmy days appear.

How "Little Italy" Requires Its Funeral Marches

By Dr. H. P. Hurlong

IN "Little Italy," that most interesting quarter of Philadelphia, music plays an important part in the everyday life and habits of its people. Its funeral marches are a natural outgrowth of the religious customs, but may not be a very great departure from general customs; but its connection with funeral processions is both curious and strange.

This touch of the Old World, to which many cling so tenaciously, may be observed almost any day in the vicinity of the churches in this section. The weeping relatives and friends mournfully marching with bare heads and downcast eyes, the sound of the brass and muted drums, playing tunes which seem to portray the sorrows and agonies of the bereaved; is most unusual and impressive.

Of peculiar interest is the fact that the character and kind of music played denotes the relative age and importance of the deceased to the community. Martial airs and bright rhythms indicate the procession in honor of an infant whose soul is presumed to enter directly

into Heaven. Here the music is in no sense funeral. In fact there is an air of religious joyousness about it which is truly surprising.

The dull, rhythmic beat of a muted drum, the continual roll of the snare, the snatches of minor chord and melody, create an atmosphere of sorrow, which is relieved by the introduction of occasional major chords, subtly suggesting resignation. This indicates that a person of age has passed away whose demise is timely. The heart-rending minor mood, carried to the point of despair, indicates a young man whose death is premature, and whose deep, dark eyes will no longer kindle the fire of passion in the heart of her lover.

Sometimes the Chopin Funeral March is played; but more often, and more impressive, the composition used is traditional, and the name of the composer is either unknown or forgotten. In this latter case the melody is carried in the clarinet and the clarinetist so uses his instrument as to produce a tone almost akin to a human cry of despair.

"Pigeon-Toed Hands and Fingers With Arched Insteps"

By C. M. B.

THERE is nothing more interesting than to be entrusted with a piano beginner under six years of age—say from three to five. Do not be too sure that you are a star! Perhaps it is, under ordinary circumstances, but with daily fifteen-minute lessons, no practice alone, very gradual requirements as to progress, and a carefully varied training in technique, practice may be established in the little one that can be conducted pleasantly and safely through his introduction to the piano by the time he is six or seven.

The advantages of so early a beginning? Observation and experience lead to the belief that the child who "does not remember when he did not know his notes" or when he first placed fumbling, helpless fingers on the keys, develops an ease and sureness of touch beyond that of the later beginner—only this being possible, however, it solves the question, "Shall he take music?" He is past the point of making it a matter of daily dispute by the time he is old enough to debate it. Though he may be discontented with the outward of greenward claustrum and talent in other directions, he will not run the risk of missing a musical training because the difficulties seem so enormous and the time required so appalling, as they often do to older children.

But this is prefatory to a note on method which rises out of experience with young pupils. Whether we begin with the five-year-old or the ten-year-old, we find two conditions of the hand which call for constant education. One is the outward, downward slope which throws the fourth and fifth fingers to the outer edge of the keys and weakens their stroke. Another is the collapse of the nail-joint upon striking a key, which is allowed to continue, results in a straight, stiff finger from the first joint to the end. This last fault may be guarded against to some extent

by requiring only very soft tones until the stroke can be made without collapse. But even so, the child who demands the teacher's earnest attention during the first months of instruction, a beginning must be made toward slanting the hand inward, this to be continued through all subsequent training; and the continuity of the third finger must be established in early lessons, or it can hardly be secured afterwards.

All this means countless reminders! Now to say "Extend and raise the outer side of the hand" or "Do not let the joint of the fingers sink in!" takes time, and to say it a good many times during a lesson is wearing. So when explaining these points to a little pupil, and showing him a good hand and finger position, I say, "You see, the hands really go pigeon-toed, don't they?" And the fingers, instead of stepping flat-footed, have nice arched insteps, like good dancers!" And when a little child, during the ordeal of managing the hand, falls into the awkward, feeble, outward slant, and the fingers break down, I say softly, "Pigeon-toed hands, and arched fingers!" and he recovers position—knowing well that a halt will be called unless he does so.

An interesting school story tells of the correction of a boy's carriage and posture was practically secured in the first few months of his training. "We do not relax our attention for a minute," he explained, "but permit any relaxation for a minute, and the teacher is angry." After all, this is the shortest, easiest way in all such problems. It is a saving of time and effort in the long run to protect the little pupil against bad habits from the very beginning, and to leave him free to progress, unhindered, by faults into which he never should have been allowed to fall.

A Musical Dialogue

By Laura Roundtree Smith

(An Entertainment for Use at Musical Club Meetings.)

The names of the Musical Compositions are written on cards. They are numbered and on the back of each card is written a short paragraph, which the one holding the card may read.

The names used are Prelude, Invention Etude, etc.

Number One: I am little Prelude, a short selection.

I am used rarely to prepare the ear for what follows.

How often the great composers improvised a little Prelude. None, I am sure, could be more beautiful than the Preludes of Chopin.

He loved to compose Preludes while alone on the island of Majorca.

He imitated the sighing of the winds. He imitated the patter of the rain-drops on the roof.

(Plays any Chopin Prelude.)

Number Two: I am sitting up as stiff as can be, for I am an Invention, written by Bach, of course.

Everyone will expect me to act in a most dignified manner.

Allow me a few trills and turns, if you please!

I am hard to play, but no music student will ever escape me.

Perhaps the Invention will sound more interesting to you if you will close your eyes and imagine the little Bach copying my notes in the moonlight.

(Plays any Bach Invention.)

Number Three: I am an old-fashioned Etude.

I suspect I belong to Czerny or Heller, I am not quite sure which.

I shall hurry now and play for you.

What is that? You say the Etude is not so old-fashioned after all.

You say Well, I feel it, though, in my bones that I am rather old-fashioned.

(Plays Czerny or Heller Etude.)

Number Four: I am a Barcarolle. My name brings up a scene in Venice. The lightly gliding gondola and the boatman's song. I will introduce the Serenade if you will listen to me.

(Plays Barcarolle and Serenade "Tales of Hoffmann.")

Number Five: You called for a Rondo? Yes, here I am.

Beethoven was fond of me, and I feel proud of that fact.

You say I repeat myself? Why, of course I do. I grow attracted to one theme and repeat it over and over. I like to repeat myself also in contrast to another theme.

I love to think how smoothly I came from under the fingers of the great Beethoven.

He could make me laugh when he was in a happy mood.

(Plays any Beethoven Rondo.)

Number Six: I am a Largo. I move very slowly. I feel as though I had the weight of the Nation on my shoulders.

I am solemn, and why should I not be? I am so very, very old.

I think often of little Handel stealing up alone into that dark old garret to play.

To-day his melodies have become eternal (Handel's Largo, violin and piano.)

Number Seven: I am a Symphony, a very grand composition, indeed, when written for the whole orchestra. I have four movements, so I can furnish you with some variety.

Oh, dear, I hope the fiddles are in tune, and I hope that drum knows when to come in.

As Papa Haydn introduced me, I will play the Andante from his Surprise Symphony.

Number One: I know the story of the Surprise Symphony.

Number Five: Hush! It is not your turn; be still and listen!

Number Seven plays Andante from Surprise Symphony, Haydn, (arranged by Saint-Saens.)

Number Eight: I am an Impromptu; I do not belong to the public. I am only a little piece for the Composer himself, dashed off without a moment's notice.

I am popular with some people to-day.

Schubert may have composed me in a beer-garden.

(Plays any Impromptu of Schubert.)

Number Nine: I do not know if I really belong in this company or not. I am one of the Songs Without Words.

Surely, I cannot be the "Spring Song"; that composition is more than dreary to repetition.

I am often played so badly that the song is lost.

I like that picture that we had in Venice, and I can do no better than to play one of Mendelssohn's Gondola songs.

(Plays Gondola Song, Mendelssohn.)

Number Ten: I am a little Romance. I am so bashful. I would like to be excused from appearing.

I belong rarely to moonlight nights, and old-fashioned gardens.

(All: He is going to play the Moonlight Sonata.)

Number Ten (continues): No, no, I will not play a Sonata.

I heard one student say yesterday she memorized me just because I was short!

The very idea! I would be ashamed to say such a thing.

I belong to Schumann, and he wrote me one day when he was very, very sad.

(Plays Schumann's Romance, Opus 26, No. 2.)

Number Eight: That was shocking to me. So beautiful a piece lost because it was short.

It makes me think of the old lady who said, "Play me any 'Opus' please. I love to hear an 'Opus'!"

Number Four: What did the old lady mean?

Number Two: Hush! Don't display your ignorance. Look up the meaning of Opus in the Music Dictionary!

Number Two: I am little Berceuse, a lullaby. Nothing could be more fitting than to complete the program with a lullaby, unless someone arrives late, this will finish the program.

(Plays Berceuse from "Jocelyn," Godard violin and piano.)

I am late, I know; but my street-car was delayed.

Number Thirteen: How very odd, I am called the Minuet, too, and I am also late, for my auto broke down.

Number Ten: Who ever heard of that old-fashioned dance, the Minuet, being given without a partner? We are glad to welcome you here.

Number Twelve and Thirteen (in concert): Many great musicians wrote minuets, but since we arrived together we will play together.

We will play from a Minuet by Mozart.

We will play a duet.

(Play Minuet from Symphony in E Flat, Mozart, "Concert Duets.")

(All shake hands and pass out.)

Haydn's Gay Heart

JOSIAH HAYDN, the serene and pious composer, explained the serenity of his church compositions, so severely criticized, with the following golden words: "I do not know how to do differently. I give what I have, but when I think of God my heart is so full of joy that the notes flow from me like blood from a hound; and as the Almighty has blessed me with a gay heart I feel certain that He will forgive me if I serve Him gayly."

Tchaikowski's Strange Marriage

When Tchaikowski was thirty-seven he married against his will. He gives the following (abridged) explanation of the curious episode in a letter to Frau von Meck:

"One day I received a letter from a girl I had known for some time. I learned from it that she loved me. The letter was dashed off without a moment's notice. I answered it. . . . The result of the letter was that I followed the wish of my future wife and called to see her. . . . By the following letter I saw that I had gone too far; that if I now turned from her suddenly it would make her unhappy and possibly drive her to a tragic fate.

"So the wretched alternative opposed itself: Either I got my liberty at the cost of a life, or I married. The latter was my only possible choice. So one evening I went to see her, declared openly that I could not love her, but that I would always be her grateful friend. I described minutely my character, the irritability, the unevenness of my temperament, my diffidence—finally my financial condition. Then I asked her if she would be my wife. Naturally her answer was 'yes'."

In less than a month from the honeymoon Tchaikowski tried to kill himself by standing up to his chin in the ice-cold River! After six weeks of his run away and never saw his wife again, though he provided for her financially.

"Indecent" Music

By W. F. Cates

A CONTEMPORARY speaks of "indecent" music. Of course, this expression may have been used in a figurative way, meaning music that is vulgar, shallow, childish. But to think that music can be "indecent," in the ordinary sense of the word, is to mistake the limitations of the art. For certain music has its limitations; let us not evade that fact.

Frequently, composers and performers try to force music to say and do things that belong to the realm of literature and the plastic arts. They try to make music metaphysical, religious, geographic, historical—everything but music.

They try to make it moral or immoral, denominational or sacrilegious, decent or indecent. Music may be associated with these ideas, but it is not such in itself.

Certain music may be associated with certain religious ideas for a long time and so, in its presentation, bring back to mind these ideas. Certain other music may be associated for a long time with other ideas, though one age or country considers indecent, though another may not.

It must be remembered that the morals of one age or location may be the immorals of another. But music in itself, is the same. Deduct the associations and music has no religion, no vice, no limitations of any kind.

All music is decent, though a good deal of it is weak, and badly afflicted with curvatures of the spine, to say nothing of rhythmic eczema and St. Vitus' dance.

That has to do, however, only with its technical construction and not with its sentiments or morals.

If certain tunes are so firmly attached to indecent thoughts that the playing of them causes brainstorms in the minds of the young, then it is well to omit their performance, even if the slate and give music a new deal. But this is simply because the Muse, in her defenselessness, has been dragged into bad company by her garments soiled by contact. The goddess is immaculate and undefiled in her nature she can be nothing else.

Moment's Notice Repertoire

By Francis Kendig

Since pianists are supposed to be able to play anything they have ever known, at a moment's notice, regardless of the multitude of intrusions which may come into their practice period, it is really necessary to keep up a certain repertoire which can be called upon at any time. This need not be a large one. Six pieces should be sufficient. People do not care to listen to more than six pieces at a time, as a rule, and often two or three are all that are necessary.

Select six pieces which can be played from memory. Do not take the most difficult things you can have played. Instead take those of different appeal and different degrees of difficulty. Select numbers in various keys. Have variety in major and minor mood and otherwise. Let harmony or chordal work predominate in one, another may have melody pure and simple, in another strive for brilliance and facility, and in another choose something fundamentally rhythmic.

After the six pieces have been selected, play them all over, straight through the list. Then select the one which goes best, and practice it till you can do it flawlessly. When you are satisfied with the interpretation which you are able to give, give the second best piece the same treatment, and continue on through the list.

When this has been accomplished, go through the entire set at least twice each day. Play each piece slowly, mentally conscious of each note, tonal gradation, and, preferably, ending with a flourish, then play the piece up to speed, with the mind keenly alert that everything is as perfect as you would want it to be. If Padewski himself were listening to your rendition, some pieces will take more than two or three runs over each day. Give them what they need. Almost every pianist can play a little extra brushing up now and then.

There will be some pieces on the list which you have played a great deal, and this will probably be the first one to come of the six, or if there is another piece memorized and polished ready to take its place, let the old piece go. Do not try to add one piece, making seven. As soon as you have a new piece ready for public performance, discontinue the piece which has been played most, or the one which is least effective. Incidentally, this is a good test of one's interpretation to study which pieces really go "over the footlights!"

Following out this method one has an ever-changing cycle of six pieces which can be played creditably without the usual tiresome excuse—"out of practice." It is not to be expected that one will ever be entirely satisfied with the rendition of one piece. For example, in a long passage of sixteenth notes, the list will not change rapidly, and a piece is dropped, if it is not to be dropped for a rest, and on the contrary, it merely may be given a rest, and included in another season's repertoire.

Unless a pianist is putting in the necessities of artistry, there must be a happy medium that will keep up an acceptable repertoire. It is hard for one's musician's pride to be out of practice. In order to divide correctly the time between new material and the concert repertoire, a coning of the "six pieces" method will be found immensely satisfactory in maintaining one's ability to play at any time and to always play well.

How a Famous Engineer Studies a New Composition

A Practical Talk on Study Analysis

By VLADIMIR KARAPETOFF

Professor of Electrical Engineering at Cornell University, Ithaca, New York

Biographical

Vladimir Karapetoff was born on January 8th, 1876, in St. Petersburg (now Leningrad), Russia. Went to public schools in Baku and Tiflis, in the Caucasus. Graduated as a Civil Engineer in Petrograd in 1897 and later studied electrical engineering in Germany. Came to this country in 1902, and has been on the engineering faculty of Cornell University since 1904. Author of "Experimental Electrical Engineering," "The Electric Circuit," "The Magnetic Circuit," "Engineering Mathematics," and of numerous articles and papers on engineering subjects. Research editor of the "Electrical World" since 1916, cited as consulting engineer to several industrial corporations.

As was the case with many Russians of the

better class before the Revolution, Vladimir Karapetoff was allowed by his parents to study music as an avocation, without any thought of making a professional musician out of him. While in the high school he was also enrolled in the Tiflis Conservatory of Music, a branch of the Imperial Conservatories of Petrograd and Moscow. Here he studied the piano and the 'cello. Later he continued his piano work under two prominent teachers in Petrograd. He also studied the 'cello in the Ithaca (N. Y.) Conservatory of Music for three years. By properly arranging his daily routine work, and economizing time whenever possible, Professor Karapetoff has been able to keep up his technic on two instruments, and continues to give public recitals throughout this coun-

try, in connection with his numerous speaking engagements on engineering subjects.

He is a recipient of the Montefiore prize for his electrical inventions and is an honorary member of the following honorary societies: Eta Kappa Nu, Tau Beta Pi, and Phi Mu Alpha (Sinfonia).

For a number of years he has been interested in the idea of increasing the range of the 'cello, upward by the addition of a fifth string, an E, one-fifth above the regular 'cello A. He finally succeeded by using a steel string, and now uses his five-string 'cello regularly. This makes it possible to play advanced pieces without difficult thumb positions, and also enables him to play many violin pieces an octave lower than they are written.

With most performers, the means of expression. With most performers, the rhythmic gradations of force and speed are either not prominent and varied enough or are too evident. Make up your mind how you are going to play or sing a particular phrase with respect to the relative accents slowing down, speeding up, rubato, and other features, and against the ones preceding and following them. Look at a good oil painting very closely and learn what "texture" and "contrast" mean, and how different objects are approximated with a different kind of rough or smooth paint surface. Watch a watercolorist at work and look like an amateurish water-color sketch.

(4) Mechanical (or Anatomical) Analysis. By this I mean a careful planning of the best utilization of your fingers, hands, arms, body posture, bowing, control of the facial muscles (in singing), and so forth. You know from your own experience how much is gained by adapting the means to an end, when you use a knife, a fork, a hammer, a needle or a tennis racket. So why always use parts of your body in the same manner when performing such a delicate operation as playing or singing? Find the way in which you can play or sing a certain succession of notes in the easiest way, and it will

look graceful and natural. Do not try always to hold your hands or the bow in the same stilted way, but always hold them in the most appropriate way for each particular kind of difficulty, the way thought out and experimented with in advance. There are narrow hands and wide hands, flexible hands and stiff hands, long fingers and short fingers, and so on. Every finger and method of holding the hands can possibly suit everyone.

(5) Tone Color Analysis. Always think of a listener who has a fine appreciation of tone quality and of its varieties. When Anton Rubenstein played the piano, one was seldom conscious of the instrument itself, with its harsh ivory keys and steel strings. Always one was reminded of an orchestra, a violin or possibly a murmuring brook. The pianist and the organist should mentally strive to represent an orchestra or at least some ensemble of instruments. A violinist may think of a female voice, a flute, a cello, or whatever medium renders a particular phrase the best. A vocalist should cultivate changes in voice quality as much as possible, adapting it to the sentiment expressed. It is remarkable how much can be achieved in this respect, once a conscious effort has been made to learn the ways and means of bringing out the possibilities of one's instrument.

(6) Analysis of Emotions. The purpose of singing or playing an instrument is to arouse in the hearers certain emotions, akin to those which the composer and the performer together are endeavoring to express. Are you merely a postman who carries a sealed message from the composer to the listener and who knows nothing and cares nothing about its contents and intent? Or have you made the composer's message your own and are expressing it through your own emotions? Think of the difference in the impression which you can hope to produce on the listener in these two cases. Contortions, long hair, and rolling up of your eyes, will not for many "big wigs" convey a message of love and beauty; and the only way you can give it to them is by learning how to express them in music, the ideal love and the sense of beauty which you must cultivate in your real life, apart from music. As to how to accomplish these ends, the precept is very simple: "Seek and ye shall find."

After you have analyzed a section of a composition from the above points of view, put your findings and results together, and in so doing you will reconstruct the piece as it was yourself were the composer. If "you" into you, becomes an organic part of the contents of your consciousness, and then its effect upon the audience is limited only by your musical personality.

In addition to the foregoing six rules I have also found the following ones useful:

(7) First Fill in the Holes and Cut off the Bumps. This means: Do not play over and over again a phrase which has both difficult and easy passages. Otherwise, the difference will be always apparent. If "you" work only on the difficult notes, just like a skilled journeyman painter who before giving a final coat of paint to a dilapidated wall, first fills in the hollow parts and cuts off the projecting parts. If he were to paint over the original rough surface no number of layers of paint would make it smooth. Again, think of a macadam road with a small dent in it. Every passing vehicle

makes the dent bigger and deeper until the road has to be closed for repairs. The proper thing to do is to fill in the dent in the beginning.

(8) Practice on only one difficulty at a time. If you are trying to get a large interval clear and pure, practice on it alone; do not play the song and notes which lead to it or follow it. If it is three notes against four that is troubling you, practice the difficult rhythm on a repeated note; do not add the difficulty of a melody or of a harmony to that of the rhythm. No matter what the difficulty is, separate it out and overcome it alone.

(9) Make your own exercises. If you learn to analyze your technical difficulties and find out the causes as explained above, you will never want to practice complicated studies written for you by some one else. This, of course, does not apply to pieces like some of the Chopin études, which have a high musical value and are played in recitals. In the more complicated compositions of old-fashioned musical pedagogs, which are becoming as obsolete as complicated prescriptions of the medicals of the past generation. You want to know your scales and chords and the foundations of all music, and you want to know them by heart and in all forms, such as staccato, legato, and varied rhythms. Beyond this, make your own exercise out of each difficulty as it comes up. You (or your teacher) can make such exercises to fit your particular troubles. Playing practice exercises is like sharpening several special and complicated tools when there is nothing to cut. It is only by trying various exercises of your own design that you analyze each difficulty down to its very root.

(10) Margin of speed, strength, and emotions. Why is it that a great artist can play or sing a simple composition and make a deep impression, while you cannot do so, even though technically you can cope with each difficulty in it and you feel the composition very deeply. An important reason is that a great artist has a large margin of safety in his execution while you have only a small one. He can play the same piece much faster, with much more strength, and with much more emotion than he actually does. He gives you only a small part of it all, and the very feeling of assurance that he has that big margin adds to his success and to the enjoyment of the audience. Two performers at the same stage do the same acrobatic stunt. One is an Adonis

Listening to Learn From Master Pianists

By Harold Mynning

SOME of the best lessons we ever learn are the ones we get from listening to those who have mastered the art of piano playing. The characteristic qualities of a few follow.

Wilhelm Bachaus is one of the greatest living technicians, plays with great power, and executes the *Second Hungarian Rhapsody* of Liszt in an especially superb way. From him one learns that some of the greatest obstacles may be overcome by the most simple means. His tremendous technique is due in part to his wrist, which is relaxed. He may not be conscious of it, but his wrists are kept constantly relaxed by moving up and down whenever there is a rest, a pause, or when the nature of the passage allows him to do so. This is done gracefully, of course. In a recent article he said, "Relaxation is really a simple matter. For instance, when one plays a chord, there is a slight tension of the wrist, but when the chord has been played, the wrist is instantly relaxed."

From Harold Bauer one may learn that proper gestures have much to do with making the music live.

Mischa Levitski exemplifies the value of the lateral movement of the forearm in a perfect technique. This refers, of course, to a sideways movement of the forearm, and this may be practiced by picking out from various pieces the passages where the arm is moved from side to side.

Federowski is the great exponent of the importance of making the soft tones sound clearly. Most students give far too little attention to these subdued notes.

Benno Moiseiwitsch's playing illustrates the importance of well-placed accents.

Scarcely any feature of music produced by the piano gives it more vitality than accents of the right type, at the right time, in the right places. Students, take notice.

Josef Hofmann teaches in his playing the lesson of "reserve power." "Never let the public know your limits," says this great artist, and in his playing he "practices what he preaches."

Josef Lhévyne and Leopold Godowsky are especially brilliant in octaves. Godowsky has been seen to play an octave passage of great difficulty during the wrist of Liszt in an especially superb way. From him one learns that some of the greatest obstacles may be overcome by the most simple means. His tremendous technique is due in part to his wrist, which is relaxed. He may not be conscious of it, but his wrists are kept constantly relaxed by moving up and down whenever there is a rest, a pause, or when the nature of the passage allows him to do so. This is done gracefully, of course. In a recent article he said, "Relaxation is really a simple matter. For instance, when one plays a chord, there is a slight tension of the wrist, but when the chord has been played, the wrist is instantly relaxed."

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Professor Karapetoff's remarkably clear and practical article will prove immensely helpful to many. Others will be inspired by the fact that from a very busy life he has been able to snatch moments sufficient to enable him to do what thousands of music teachers seem to be unable to do—give recitals which really delight audiences. It is interesting to note in this connection the actual callings of famous Russians who were best known for their music, music cultivated at first as an avocation and not as a profession.

Borodin, Korsakoff, originally naval officer.
Borodin, originally artist.
Cui, originally artillery officer.
Tchaikowsky, originally lawyer.
Dargomysky, originally government officer.

Morsgorsky, originally army officer.
A. S. Tanieiev, originally government officer.

dressed in glittering lights, but he just barely clears the obstruction. His partner has baggy trousers and a pointed red nose, pretends to be awkward, but when he does the same act you know that he is the real artist with a great margin and could have performed a much more difficult feat. Again, what do you enjoy more in a person's conversation? A rehearsal from the last book he just finished reading the day before, or his own personal views that he arrives at as a result of years of experience and observation? The moral is: Get as big a margin as you can in what you sing or play. Do not strain to the last.

(11) Study more difficult pieces than you perform in public. This precept follows directly from the foregoing rule about a margin. Do not foist your imperfections on your audiences. Many a promising young musician has ruined his career by trying to perform in a public recital compositions which only veteran

artists of the first rank should play. Liszt, Paganini, and writers of difficult coloratura arias, not only died their natural deaths once, but also have been murdered over and over again by their young invidious admirers. When a teacher causes his pupils to play or sing in public a difficult piece of music just learned, he commits an unpardonable sin against the rule of margin. In public you should perform simple pieces, which you can play easily and in which you can show your real personality and artistic temperament. In private it is better to study more difficult pieces, provided you analyze them and overcome each difficulty intelligently. This will take the place of the stupid old-fashioned "daily exercises" and will give you the required margin, poise and relaxed state.

(12) You never learn a piece completely; you only approach it. A first-class musical composition reveals itself to you more and more as your life experiences mature you and your tastes and emotions become more refined. Your technique becomes better, your tone quality richer, you learn to express your feelings more forcefully, and you naturally play the same piece better. Hence you cannot "learn" a piece and then use it like a phonograph record or a perfected roll. Surely, a good classical piece all your life, at intervals, and it will gradually become more and more closely assimilated with your sub-conscious mind. For this reason, do not hesitate to play this piece again and again, and start on something else. Only be sure that you have done at least a few things definite on it, for example, that you have learned certain passages, had others marked or fingered, made clear to yourself the general correlation of the parts. You will enjoy taking this piece up again after a while.

Summing up, I would say: The first function of a good music teacher is to train a pupil to think in musical terms and to analyze technical difficulties. Then, if the student possesses the required mentality, application, and artistic temperament, he will continue to progress even without the teacher, in proportion as he splits, splits, and splits difficult passages, as explained above.

[During the talk, the speaker illustrated his rules on the following two pieces: Liszt's famous "Dawn of Love," the cantata before the orchestra, and "The Song of the Sea," Op. 42, the first four measures of the piece; Beethoven's Moonlight Sonata, a few measures of the slow movement.]

How Long!

By Austria A. Withol

"You can fool all the people some of the time, some of the people all the time, but you can't fool all the people all the time," has been attributed to everybody from Moses to Lincoln. Whatever its origin, the truth at the bottom of it applies as well to the teaching of music as to any other endeavor.

Judging from a collection of "Student's Recital" programs that is easily assembled, it would seem that the working of such a law is learned. Master compositions are given to the most immature children; presumably with the thought of creating the impression that the pupil is a prodigy and the teacher a wonder-worker. A ten-year-old girl struggles with a Beethoven sonata. With a month or so of preparation, a young man appears in a recital of complicated works ending with Liszt's *Twelfth Hungarian Rhapsody*. Think you that this is the limit? Not at all.

A lady leaves the washbasin for music lessons. The teacher says, "You ought to appear in my next recital!" "When is your next recital?" "Three weeks from today," replies the musical sage.

Then follows an interesting discussion as to what the student shall play, as she has not practiced for the duce only knows how long; and at that, she has taken but a few lessons in her sweet life. With one lesson in each of three weeks, figure out, dear reader, what the 'G Minor Prelude' of Rachmaninoff!

At first thought one would write a sermon of flaming expletives against such a man nor of the earth?

THE ETUDE

THE ETUDE

RUBINSTEIN'S "The pedal is the soul of the piano" has become an adage. It would be far better to say that the pedals are the means through which the soul of the pianist is expressed.

With the proper knowledge and technique of the pedals, one is able to infuse into his playing actual life and sentiment. With the pedals, highly colored chords, mysterious echoes and diminishing effects, changing chords and octaves of great volume; and many other charming effects are at the command of the pianist who has acquired a skillful use of all three pedals.

There is no branch of piano technique more neglected or so much abused as pedalling. To study the damper or right side pedal is used as a treat to beat time on, and to others it is used as a means to augment the tone. As the reason for its being labeled the "load pedal." As far as the *una corda*, or left side pedal, and the sostenuto, or middle pedal, are concerned, their use seems to be entirely foreign to many advanced pianists whom you would expect to more familiar with them.

The Ear, the Judge and Jury

Artistic pedalling requires the most serious kind of studying and experimenting in order to bring out the best beautiful effects in a composition. Nothing should be left to chance. Our ear is the final criterion to go by, and we should cultivate the habit of listening attentively to every tone that is produced in our daily practice.

Most talented pianists use the pedals to fairly good advantage; but no doubt their talent would be greatly enriched if they were thoroughly grounded in the fundamental principles that underlie artistic pedalling. A composition that is artistically pedalled may be likened to a beautiful painting with its exquisite blending of colors and properly placed high and low lights. Poorly pedalled, the composition becomes flat, like a crude lithograph or line drawing, void of all rich and harmonious coloring. Modern compositions demand highly colored effects and those who lack the ability to create such will lose the entire atmosphere of these pieces. There are passages in many of these modern works in which the pedal is "everything."

Deficient Pedal Markings

Many composers are notorious for their neglect of the good pedal marks, leaving them to the discretion of the player. This may be perfectly all right for the exceptionally talented pupil, or the one who has a teacher who is capable not only of marking the correct pedalling but also the most artistic; but it is of little value to the less fortunate. Percy Grainger's editions are models of modern pedalling; and the student will be well repaid for studying them. No pedal mark has been left to chance, every detail having been worked out as carefully as the notes; and by their use the student is able to catch the real atmosphere of the composition.

The pianist should always sit at the instrument with both feet over the pedals, not only for the sake of good deportment but also to have them ready for instant use. In some passages it is required to use all three pedals simultaneously. This is done by turning the left foot so that the ball of the foot presses down the *una corda* and at the same time allows the tip of the foot to manipulate the sostenuto pedal, the damper pedal being used in the regular manner.

Pedal Signs

Numerous signs have been devised to show at what points the damper pedal is to be pressed down and released, such as:

1. Ped. * Ped. *
2. Ped. * Ped. *
3. Ped. * Ped. *
4. Ped. * Ped. *
5. Ped. * Ped. *

The one shown at "5" is no doubt the most accurate of all, as it shows the exact time value for the duration of the pedal, and its release. It is probably not so popular as those shown from "1" to "4," owing to the extra labor required to mark it out.

An insight into the working of each of the three pedals will enable the student to use them to better advantage.

Artistic Pedalling

By LESLIE FAIRCHILD

Pedal Mechanism

Felt wedges that press against the strings are called "dampers." When a key is depressed this damper is released from the string, allowing it to vibrate as long as the key is held down. When the key is raised the damper flies back against the string and immediately stops the tone.

There are many instances where tones are required to be prolonged; yet their distance is so far apart that it is impossible to hold them with the fingers. In such cases the damper pedal becomes of the greatest value. By simply pressing down the right side pedal, all the strings are released from the dampers allowing them to be played to vibrate until the pedal is released. If it were not for these skillfully constructed dampers, our playing would sound like one continuous blurr.

There are three ways of employing the damper pedal: first, taking it simultaneously with the note; second, the damper pedal enters after the note or chord is struck (this method being called legato or syncopated pedalling); third, what is called half pedalling or trilling the pedal, which is designated by signs such as:

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Ped. 812. Ped. 813. Ped. 814. Ped. 815. Ped. 816. Ped. 817. Ped. 818. Ped. 819. Ped. 820. Ped. 821. Ped. 822. Ped. 823. Ped. 824. Ped. 825. Ped. 826. Ped. 827. Ped. 828. Ped. 829. Ped. 830. Ped. 831. Ped. 832. Ped. 833. Ped. 834. Ped. 835. Ped. 836. Ped. 837. Ped. 838. Ped. 839. Ped. 840. Ped. 841. Ped. 842. Ped. 843. Ped. 844. Ped. 845. Ped. 846. Ped. 847. Ped. 848. Ped. 849. Ped. 850. Ped. 851. Ped. 852. Ped. 853. Ped. 854. Ped. 855. Ped. 856. Ped. 857. Ped. 858. Ped. 859. Ped. 860. Ped. 861. Ped. 862. Ped. 863. Ped. 864. Ped. 865. Ped. 866. Ped. 867. Ped. 868. Ped. 869. Ped. 870. Ped. 871. Ped. 872. Ped. 873. Ped. 874. Ped. 875. Ped. 876. Ped. 877. Ped. 878. Ped. 879. Ped. 880. Ped. 881. Ped. 882. Ped. 883. Ped. 884. Ped. 885. Ped. 886. Ped. 887. Ped. 888. Ped. 889. Ped. 890. Ped. 891. Ped. 892. Ped. 893. Ped. 894. Ped. 895. Ped. 896. Ped. 897. Ped. 898. Ped. 899. Ped. 900. Ped. 901. Ped. 902. Ped. 903. Ped. 904. Ped. 905. Ped. 906. Ped. 907. Ped. 908. Ped. 909. Ped. 910. Ped. 911. Ped. 912. Ped. 913. Ped. 914. Ped. 915. Ped. 916. Ped. 917. Ped. 918. Ped. 919. Ped. 920. Ped. 921. Ped. 922. Ped. 923. Ped. 924. Ped. 925. Ped. 926. Ped. 927. Ped. 928. Ped. 929. Ped. 930. Ped. 931. Ped. 932. Ped. 933. Ped. 934. Ped. 935. Ped. 936. Ped. 937. Ped. 938. Ped. 939. Ped. 940. Ped. 941. Ped. 942. Ped. 943. Ped. 944. Ped. 945. Ped. 946. Ped. 947. Ped. 948. Ped. 949. Ped. 950. Ped. 951. Ped. 952. Ped. 953. Ped. 954. Ped. 955. Ped. 956. Ped. 957. Ped. 958. Ped. 959. Ped. 960. Ped. 961. Ped. 962. Ped. 963. Ped. 964

¹The famous débâcle of the Tartars under Mamay, on the Kulikovo Field.

now Azanchevski took it into his head to offer a profe

* Father of Igor Stravinsky.

—CLAUDE DEBUSSY.

RECENTLY returned from a tour of the Orient, Fritz Kreisler tells the readers of the *Strand Magazine* (London) something of his pleasant experiences in playing the violin to Japanese audiences:

"Another fact which struck me strangely concerned the newspaper criticisms of my playing. Instead of being written as they are in our newspapers, each and every one was in the form of a poem. After my concert I was also presented with poems, as well as the most wonderful golden robes and magnificent porcelain."

"The music I played was quite strange to them, they did not understand it; it is so utterly unlike their own that Western and Eastern music are as the poles asunder. Yet the Japanese were wonderfully appreciative and most attentive."

"To Western ears Japanese music is very weird and strange, absolutely beyond our comprehension. Some of the greatest vocalists in Japan, artists who are the equivalent of Melba and Caruso, would evoke laughter if they sang their Japanese songs on the English concert platform, whereas if we really understood their technique and music we should realize that they were giving brilliant performances. The European, when he does not understand a thing, laughs; the Japanese behaves with dignity and respects the feelings of others."

THE DEATH OF A PARROT

Even in these days, traveling to the far West with a Grand Opera Company is no light matter. Colonel Maples in his *Memoirs*, however, confesses us that it must have been much worse in the eighties of the last century. Not only was transportation more difficult, but artists could afford to be more temperamental than now, when they are more easily replaced. The redoubtable Colonel was heading for San Francisco with a flock of song-birds including Madame Scalchi and her parrot when the following happened:

"The night before we reached Salt Lake City Mrs. Scalchi's parrot died, which caused the excellent contralto to go into hysterics and take to a bed of sickness. I had announced 'Il Trovatore' in which the now despondent vocalist was to have taken the part of the vindictive gipsy, *Azucena*. This I considered would amply compensate for the absence of Nevada (Emma Nevada, a famous soprano). Only half an hour before starting for the theater I was notified by Mrs. Scalchi's husband that she would be unable to appear that evening. I insisted, however, upon her going at all events to the theater, as I considered the death of a parrot not sufficient reason for disappointing a numerous public. I threatened at the same time to fine her very heavily if she refused."

"About an hour afterward the call boy came down (to the train), up to his waist in snow, to the door of my car—some little distance from the station—stating that Mrs. Scalchi had again gone into hysterics and was lamenting loudly the loss of her beloved bird. On my arriving at the theater with another *Azucena* (this one was lamenting only that she had not died), I found that it wanted but five minutes to the commencement of the overture. There was Mrs. Scalchi dressed as *Azucena*, and it was impossible to obtain possession of her clothing, for she was almost in a fainting condition. At last, however, she dignified herself of her gipsy garments; and was replaced by a new *Azucena*, Mlle. Steinbach."

"It is frankly unbelievable that the Greeks, for example, who were capable of a poetic, dramatic and plastic art which has never been surpassed, had not a music of correspondingly high development."

—W. J. TURNER.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

A STROLLING MINSTREL WHO MADE GOOD

JOHN ALDEN CARPENTIER, who included "Pinafore" among the world's ten masterpieces in *The Evening*, should be known that the Gilbert and Sullivan operas are being revived at the Princess Theatre, London. Henry A. Lytton is the leading comedian and gives the following account of himself to the readers of the *London Graphic*:

"You may ask me which is my favorite role in all this big gallery of characters. Without a doubt it is dear old Jack Point in *The Yeomen of the Guard*."

"You see," he explains, "in real life I have never been a Lord Chancellor, or a political place man like Sir Joseph Porter, K. C. B., or a common executioner like Ko-Ko ('The Mikado'). But I have been one of the Jack Points of the world, a vagabond of the villages, wandering about hither and thither in search of a few coppers for a crust, and ever hiding the aching heart and the empty stomach under the jester's livery."

PAGANINI'S VIOLIN

On his way to the far East, Wilhelm Burnmeister, the noted violinist, stopped long enough in Genoa to take a look at Paganini's violin, now in a glass case in the Palazzo del Municipio. Burnmeister wrote of his visit in the *Kölnische Zeitung*, and a translation appeared in *The Living Age* (Boston):

"In a silk-lined case, standing on a supporting base, you see the violin made by Guarneri del Gesù, which belonged to Paganini, father of violin technique. In the circumstances in which I saw it, with three hundred years of age, there was nothing in its outward appearance to give a man, who did not know, any cause for flights of fancy into the realm of poetry. And yet to me, even in such neglect of this costly instrument, shot away from light, air, sun and playing, there was something deeply tragic. A hundred years ago, men by thousands were enchanted by the strains that poured

from these few bits of wood. This magnificent little object, covered with red varnish, helped its master to set up a tradition of violin-playing which, if it had been used in the service of a higher art, would have fully justified its existence. Our modern critics may think and say what they will of Paganini; nevertheless he became a distinguished musician in spite of his technique."

By way of explaining this last remark of Burnmeister, we must remember that Paganini, notwithstanding his vast gifts, was something of a charlatan who did nothing to dispel the rumor that the devil himself gave aid to his simile fingers. Had it not been for this Barnumesque touch, however, he would never have drawn great audiences and popularized the violin as he did. He prepared the way for the Joachims and the Burnmeisters.

JOHN GAY OF "THE BEGGAR'S OPERA"

Recent revivals of "The Beggar's Opera" in London have reawakened interest in this famous old work first produced at Lincoln's Inn Fields Theatre, January 29th, 1727 (a century before the death of Beethoven). John Gay was a Devonshire man, and an account of his work is included in S. Baring Gould's book, *Devonshire Characters and Strange Events*.

"Gay's friends sat in great uncertainty of the event, till they were vastly encouraged by hearing the Duke of Argyll, who sat in the next box, say: 'It will do! I see it in the eyes of them! When *Polly Peachum* sang her pathetic appeal to her parents—

O ponder well, I nee not sever,
To save a wretched wife,
For on the verge that fate my dear,
Depends poor Polly's life.

and this to the air of *The Bells in the Wood*, familiar to the entire audience from their nurseries, the effect was magi-

c. The audience broke into a roar and the success of the play was established."

"The plot of the piece was thin and poor, but the people were refreshed and rejoiced to hear again the old familiar notes of English music. There were sixty-nine airs in 'The Beggar's Opera,' and nearly every one was an old English ballad or song air. Gay was not himself a composer, but he had his head full of old ballads and their airs most, doubtless, picked up about Barnstaple or Bideford, and he set to the tunes words suitable to his characters and his plot. He got a German poet named Pepusch to note them down for him and write a simple orchestral accompaniment and overture. The author, according to Moore, got the entire receipts of four nights, amounting in the aggregate to £693 13s. 6d., whereas Rich, the manager, after the piece had been performed thirty-six times, had pocketed nearly £4000. It was well said that this play made 'Rich gay and Gay rich.'"

THE ETUDE

THE LIBRETTIST OF "FAUST"

MARIE ANNE DE BOVET wrote her *Life of Charles Gounod* while the composer of "Faust" was still living. She was also acquainted with Jules Barbier, the librettist of that famous opera. Concerning the meeting of Barbier and Gounod, and the origin of the masterpiece, she has the following to say:

"M. Barbier is an eminently Parisian personality. Everybody is acquainted with his tall stature, his handsome person, and the delicate, fair features with the clear blue eyes that sparkle so brilliantly in animated conversation."

"He belonged to a small group of dramatic poets of whom two at least, Ponsard and Emile Augier, achieved celebrity. It was in the house of the latter, who then lived in the Rue des Pyramides, that Barbier made Gounod's acquaintance. M. Augier had praised his young friend the wonderful talent of the young musician for whom he had just written a libretto; the introduction of Jules Barbier, Gounod sat down at the piano, and with his young, fresh, delightful voice and inimitable diction, sang the touching musical paraphrase of Beranger's *Old Coat*."

THE MUSICAL HEART

SAYS Romain Rolland, author of the best of all musical novels (*Jean-Christophe*), and of many works on music: "All is music to the musical heart. All that vibrates and moves, struggles and pulsates the sun-gilded days, the summer nights when winds blow, the filtering light, the glitter of the stars, the storm, the song of the birds, the murmur of insects, the quivering of trees, voices cherished or abhorred, familiar noises of the home, the creaking of the door, the rush of blood which fills the arteries in the nocturnal silence, all that there is, is music; it is merely a question of hearing it."

HOW SAINT-SAËNS COMPOSED

From Watson Layle's biography of the late Camille Saint-Saëns, composer of "Samson et Dalila," the *Dance Macabre* and other well-known works, we learn how this versatile French master produced his brilliant compositions. "When composing the majority of his works, Saint-Saëns apparently wrote ahead pretty steadily until the construction was ended. Sometimes, however, the idea and general outlines of a work were completed mentally before he jotted down a note of it. Other works would be constructed from a series of sketches briefly noted in inspired moments. This latter plan, of course, is a favorite one with many composers; but evidently Saint-Saëns was less addicted to the sketch-book habit than, say, Beethoven. He seldom revised his larger works. Probably this explains the spontaneity that pervades his music, although his facility of technical resources sometimes endangers the naïveté of his melodic flow. He was no doubt wise in refraining from the meticulous polishing-up which brushes off the pristine bloom from much creative art. We may deduce the wisdom of this course from the comparative obscurity today of three of his operas that were rewritten efforts, *Le Timbre d'Argent*, 'Prosperine,' and *Déjanire*; the last picked up from the tragedy of the same name by Louis Gallet, to which he wrote the music. In *Déjanire*, by the way, he makes use of a name to denote the hero, *Hercules*, that is utilized for the same purpose in his symphonic poem, *La Ténacité d'Hercule*."

"The longer I live, the more I am certain that the great difference between men—between the feeble and the powerful, the great and the insignificant—is energy, invincible determination, a purpose once fixed, and then death or victory."

—Sir FOXWELL BUXTON.

THE ETUDE

WHEN THE LEAVES ARE FALLING

The latest composition of one of the most popular of living writers for the pianoforte. Grade

Tranquillo e dolce cant. M.M. ♩ = 84

poco esp.

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EDOUARD SCHUETT

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LA CASCADE DE PERLAS

VALSE

On Mexican Themes

HENRY FRANCIS PARKS, Op. 1, No. 2

Waltzes of this type are played in slow and languorous manner. Not in strict time. Grade 5.

Moderato M.M. ♩ = 144

poco rit. *a tempo* *cresc.* *legato* *cantando* *2d time 8va ad lib.* *Fine of Trio* *mp*

THE ETUDE

8va ad lib. *D.S. Trio* *Fine*

TATIANA
RUSSIAN DANCE

FRITZ HARTMANN, Op. 186

A solemn opening movement, following by a wild peasant dance. Grade 3.

Grave M.M. ♩ = 72

Allegretto poco più *Grave* *Fine* *Allegro vivo* *D.S.*

ALWAYS MERRY
AIR DE BALLET

FRANCES C. ROBINSON, Op. 45

A graceful dance movement; to be taken at a moderate pace. Grade 3.

Allegretto M.M. $\text{♩} = 116$

A graceful dance movement; to be taken at a moderate pace. Grade 3.

Allegretto M.M. ♩ = 116

mf *f* *Fine* *p* *mf* *TRIO* *mf* *Fine of Trio* *p* *D. C. Trio*

* From here go back to *Trio* and play to *Fine of Trio*; then go back to the beginning and play to *Fine*.
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LITTLE CHINAMAN
À LA CHINOISE

WALTER WALLACE SMITH

A good characteristic number; note that the principal theme is based upon the *Pentatonic (Five-Tone) Scale*. Grade 2

Moderato (*not too slow*) M. M. $\text{♩} = 108$

4 8

Moderato (*not too slow*) M. M. $\text{♩} = 108$

[illegible]

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* From here go back to ♯ and play to *Fine*; then play *Trio*.

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DRUMS AND TRUMPETS

THE ETUDE

R.S. MORRISON

To be played in lively military style; like a band.

SECONDO

Tempo di Marcia M.M. $\text{♩} = 120$

THE ETUDE

DRUMS AND TRUMPETS

R.S. MORRISON

PRIMO

Tempo di Marcia M.M. $\text{♩} = 120$

MARIONETTE DANCE

THE ETUDE

Play in a light and airy manner and with automatic precision. **SECONDO**

FRANZ von BLON

Moderato M.M. $\text{♩} = 72$

MARIONETTE DANCE

THE ETUDE

FRANZ von BLON

PRIMO

Moderato M.M. $\text{♩} = 72$

EN RAPPORT (SYMPATHY)

DENIS DUPRÉ

The flowing melody of this song without words must be brought out strongly, with the accompaniment slightly subdued. Grade 4

Moderato cantabile

p ben marc.

più mosso

rit.

sostenuto

Ped. simile

THE ETUDE

THE ETUDE

THE SOLDIERS

HANS AILBOUT

A lively march movement, with some interesting modulations. Grade 2 1/2

Tempo di Marcia M.M. - 120

mf

cresc.

dim.

mf

cresc.

VALSE PARISIENNE

A very free waltz movement, more in the style of an air de ballet. Grade 4.

Valse scherzando M. M. $\text{♩} = 72$

Value Moderato M.M. $\text{♩} = 63$

R. S. STOUGHTON

THE ETUDE

THE ETUDE

Edited by
C. STERNBERG

Edited by
C. V. STERNBERG

Edited by
C.V. STERNBERG

In this mad *Russian Dance*, from *The Nutcracker Ballet*, one forgets for the moment that the actors are dolls. Grade 5.

Molto vivace M.M. ♩ = 138

Molto vivace M.M. $\text{♩} = 138$

RUSSIAN DANCE

JULY 1924

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P. I. TSCHAIKOWSKY

A very free waltz movement, more in the style of an air de ballet. Grade 4.

Valse scherzando M.M. $\text{♩} = 72$

Valse Moderato M.M. $\text{♩} = 63$

mp *l.h.* *rall.* *mp* *sostenuto* *più rit.* *a tempo sost.* *legg.* *Last time to Coda* *Più mosso* *a tempo* *più rit.* *a tempo* *più rit.* *rall.* *D.S.* *ff molto accel.* *molto accel. e cresc.* *CODA*

[illegible]

a) Special attention should be paid to it that in measures 1 and 3 the first beat *only* is strong. The same holds good in all subsequent reiterations of this motive.

FULL MOON
PETITE SERENADE

PETITE SERENADE

THE ETUDE

PETITE SERENADE
In the Italian style, melodious and characteristic. The mandolin imitation must be very light and delicate. Grade 8.

R. DRIGO

Andantino moderato M.M. ♩ = 84

Andantino moderato M.M. ♩ = 84

p con espressione

rall.

(Strumming of the Mandolin)

p

p rall.

con espressione

THE ETUDE

The image shows two staves of musical notation. The top staff is titled "THE ETUDE" and features a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble, and the accompaniment is in the bass. The bottom staff is titled "DREAM PICTURES" and also features a treble and bass clef with a key signature of one sharp. It includes dynamic markings such as "pp" (pianissimo) and "ratt." (rattent). The notation includes various musical symbols like notes, rests, and accidentals.

DREAM PICTURES

This number is not to be played as a waltz. It is a *song without words*. Grade 8.

NORWOOD DALE

Moderato M. M. ♩ = 126

This number is not to be played as a waltz. It is a song without words.

Moderato M. M. ♩ = 126

British Copyright secured

HEATHER BLOSSOM.

THE ETUDE

The principal theme is sung by two voices in duet style. Grade 3.

GLENN WASHLEY

Tempo di Valse M.M. $\text{♩} = 68$

p

sf *Fine*

*D.C.**

TRIO

rit. *D.C.*

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THE ETUDE

PENSEE D'AMOUR

IRENE MARSCHAND RITTER

JULY 1924

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An expressive reverie or song without words. Appropriate for picture playing. Grade 4.

Lento

ff *mf* *cresc.*

Andante

mf

poco rit. *a tempo*

cresc.

Più mosso

mp *mf* *cresc.*

allarg.

quasi cadenza

sonore

mp

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THE ETUDE

dolce
cresc.
dim. e rall.
p affrett. cresc.
sf
decresc.
p a piacere
l.h.

(Gt. or Ch: Melodia and Dule.
Sw: Salicional, Dulciana, Vox Angelica
Ped: Bourdon and Dulciana
A soft voluntary of much charm, with a very sparing use of the pedals. Good either for church or picture playing.

EVENING MEDITATION
ORGAN

W. D. ARMSTRONG

Andante con moto M.M. ♩ = 72

MANUAL

espress
p Sw. sostenuto
espress
r.h.
Piu moto
mf (Ch. or Gt.)
grazioso

THE ETUDE

*D.C.**
Piu lento
a) (Gt. or Ch. Flute) (Hymn)
f Sw. Cornopean
Sw. Vox Humana St. Diap. and Fute

cresc.
dim.
p
Fine
D.C.
ril

a) This passage may be played one octave higher on organs with extended compass.
* From here go back to the beginning and play to *Fine*; then play *Trio*.

AU BERCEAU

THE ETUDE
JEAN ROGISTER

By using the lower notes (in smaller type) an effective *ad lib.* Cello part may be had.

Moderato

Violin

Piano

Sordine

mf

rit

pp

mp

poco accel.

rit

a tempo

rit

a tempo

piu lento

a tempo

piu lento

a tempo

pp

p

perdendosi

mp

THE SONG OF THE CHILD

MANA-ZUCCA, Op. 70

THE ETUDE

HELEN JEROME

Andantino

dolce

When I wake in the dark, Moth-er, what if you were not near? Warm-ly hold-ing with arms en-fold-ing,

p

con Ped.

hush-ing my child - ish fear; What if my ba - by feet should fal-ter, hurt by the stones of life,

rit

Oh

And you not here to dress the wounds and shield me from the strife?

a tempo

crusc.

rit

a tempo

stay with me when the world grows chill, this world that makes me a-fraid, Small am I and the jour - ney long, and

p a tempo

Meno mosso

heav-y the toll to be paid; No one will ev - er love me, Moth-er, in your sweet selfless way,

f

slower

Knowing and loving the evil and good in me; God! Let my Moth-er stay!

ff

slower

p a tempo

IN THE LONG, LONG, LONG AGO

GEOFFREY O'HARA

Gordon Johnstone
Moderato

mf

I've wan-der'd a - round, But I've nev - er found, Some-thing that I've looked for, years and years;
I'm wan-der - ing now, And wish-ing, some-how, I were back there where my heart would be;

mp

I'm lone - ly each day, My heart's far a - way, Where they all have smiles to dry your
The old scenes I love, The sun-shine a - bove, With the good old friends so dear to

mp

tears: And I long to sit at sun - set's glow, With a lit - tle girl of
me: And I want to dream when lights are low, In those lov - ing arms I

Refrain

long a - go. It's a long, long time I've been gone dear, It's a
used to know.

mp

long, long time for me: And the world nev - er seems made of beau - ti - ful

cresc.

dreams, Like the old world used to be: It's a long, long way back to you, dear,

Where the ros - es smil - ing grow, When I loved you in truth, In the gray dawn of

youth, In the long, long, long a - go. long a - go.

WOODLAND REVERIE

C. C. CRAMMOND
Op. 142

A good little teaching piece, in singing style. Grade 2 1/2.
Andantino M.M. = 60

mp

mp a tempo

Piu mosso

rit.

Fine

poco rit.

DC.

THERE is hardly anything more exciting to the musical ear than to hear singing out of tune. It is even wiser than the performance of a string quartet playing an ultra-modern composition written in quarter tones. And yet to sing perfectly in tune involves a quality of voice which has a distinctly hard effort. This is a sound paradoxical, yet it is perfectly true.

It all depends on what we call "in tune"; whether we understand by this term merely what does not sound out of tune, or whether we require each and trained ear, or whether we require each note to have the precise number of vibrations which science has determined that it must have. These two definitions differ, in fact, very widely from each other.

The writer witnessed a few weeks ago some exceedingly interesting experiments on this point made at the Phonetic Institute in Paris by its director, M. Fabre Rousselot, who is recognized as the greatest authority on the science of Phonetics. The apparatus used consisted, firstly, of an instrument registering the sound vibrations on a graph; secondly, of a unique set of tuning forks. The fact that the value of the latter exceeds one million francs, and that it is the only such set existing in the world, will give an idea of its importance.

Hundreds of tuning forks ranging from the deepest note which the ear can feel as "a note" to the highest are each provided with ingenious clips, by the adjustment of which the number of vibrations can be regulated by one. The largest fork, about 2 ft. high, with prongs about 1 1/2 in. in sectional area, produces for instance (at a temperature of 20° Centigrade), 28 vibrations per second, and can be adjusted to 29, 30, 31, and 32. The next fork is built to make 33-43, and so on and so on until we come to a tiny fork, scarcely half an inch long. I may mention in passing that nine months' work was required before a satisfactory fork of the smallest size was obtained. All are set in motion by using bows (from double bass to violin).

A Test of Tune
Now suppose someone sings middle C exactly in tune, and the vibrating middle C fork is gradually approached to his mouth, then the sound emitted by the fork will make a strong crescendo as it comes nearer, and often be doubled in volume when it is about an inch away from the singer's lips. If the vibrations of the note sung differ from those of the fork, then no crescendo will result.

Notes sung by a number of noted artists (from the Grand Opera, Paris, and the concert platform), teachers of singing, and students at the Conservatoire were tested. All had been selected on account of their reputation of singing in "perfect tune." The result was rather surprising. While the average number of notes sung "in tune" was 1 out of 22, there were some excellent singers who did not get the correct pitch once in 30 trials—the number provided for in the test; and precisely those were the voices that appeared to us most beautiful and perfect.

The second group of "subjects" were so-called natural voices, mostly people who could not read a note, none of them trained, and none of them having a beautiful or even a good voice. All that could be said for them was that they sang in tune. The results were as surprising as those of the professional group; average notes "in tune," one out of eight; highest number, one in five; lowest one in eighteen—4, e, better than the professional average. Those who sang most in tune had the hardest, most unsympathetic voices.

The Singer's Etude

Edited for August by Well-known Voice Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

On Singing in Tune

By Dr. G. A. Plister

(the total of which was less than 3/4 of a tone) above and below the required note. If the total variation was 3/4 of a tone or more there could be heard a slight "vibrato," increasing to a tremolo as the variation became greater. The "true" voices, which were also the hardest and coldest, scarcely varied at all.

We may compare this to the vibrations of a string on any string instrument. If the finger pressing the string against the finger-board is kept perfectly steady the vibrations will be constantly alike in number and the note "true." But such a note will be far less appealing to us than one sounded while the finger of the left hand moves slightly backwards and forwards, with the correct position as the centre of these movements. The discovery that the notes of a voice or a string instrument in order to appeal to us must have slight oscillations provides also a scientific explanation of the fact that many "rich" voices and string players possessing a full tone tend to develop a "vibrato" or a "tremolo."

However, these alternating variations should only factor from the "true" note, and not be a factor of the quality of a voice. A secondary reason is found in the volume of the harmonics; it would, however, be wrong to say that this constituted the principal reason, for it was proved that of two notes (produced by the same singer) which had similar variations from the "true" note but of different volumes of harmonics, the one having stronger harmonics was not the more beautiful of the two.

Beauty of Tone
The beauty of a tone does not principally depend on the volume and the number of different overtones which our ear can distinguish (though not necessarily distinguish apart from the fundamental tone), but on their evenness or proportion. If, for instance, all the harmonics are in correct proportion, all is well. Full voices (as organ-pipes of wide scale) have a preponderance of lower overtones; but they lack in brightness. Bright voices sound the open organ-pipes of narrow scale; if soft, but dull, or monotonous voices produce only the odd series of harmonics—as a stopped organ-pipe or the clarinet. And if the harmonics are in proportion—4, e, instead of favoring the lower or the higher or the odd ones, give more of overtones which are in irregular intervals—then the quality will become shrill and unpleasant to the ear.

It was illuminating to watch the difference of harmonics in the chest, middle and top registers. Uneven voices are wholly due to difference in the proportion in volume of the various overtones, and as the voice rises higher some of these increase in volume. One particularly fine voice, a deep contralto, showed an extraordinary difference in this. It was decided to make a gramophone record of it, using a particularly sensitive sound-box attached to the

The Voice as a True Instrument

By E. F. Larson

To practically every vocal student comes the difficult task of proper enunciation. Even when he comprehends in his mind the type of magnetic quality he wishes to create, he is at a loss in producing it.

In order to have the proper quality, the tone must leave the vocal apparatus with the same feeling or physical relaxation as he has when he is breathing naturally with his mouth closed. Until this is accomplished it is perhaps impossible to give forth in purity of tone just what the mind wishes to say.

A splendid ideal for the vocal student to work for is to aim to produce tone easily and without more conscious effort than in walking or rolling the eyes.

To this end, the art of exhaling the breath is of greatest importance. As an illustration of the physical preparation, proceed like this: With mouth and throat open wide and entirely relaxed, lower jaw

allowing the palate to rise upwards and backwards the raising as much as possible without strain. Then inhale a full breath, extending chest and abdomen fully forward and to the sides.

Now all is ready to make tone; but in doing all the all-important thing is to keep the chest extended; trying to extend it more is just the thing to do which will bring the abdomen to expel the breath which is correct, since no tension on the chest muscles can then influence or restrict the quality of tone.

If the student will be very careful to do this painstakingly he should be able shortly to hear himself producing quite perfectly the quality which has been analyzed and described. This proportion as he finds the truest beauty of life, should quality of voice grow.

Plunket Greene on Singing
In musical Canada the great Irish basso, who delighted opera and oratorio audiences of two decades ago, has the following apt observations worthy the singer's attention.

1. Say your words nicely and distinctly, and keep your toes with the melody in your heart and the rhythm finding a response in every nerve of your body.

The Climax of a Song

By Alexander Henneman

No matter how good the rest of the song may have been, if the climax does not "climax" the whole effort falls flat. A good climax satisfies fully many of the most discerning listeners, and their enthusiasm and applause often create the impression of success, no matter how poor the rest of the work may have been. This being of the work may have been. This being of the work may have been.

In practicing a song the highest tone forming the climax-tone should always be cut out, before the study of the song is begun. This holds good not only for the beginner, but for the advanced singer as well. No attempt should be made to sing the climax-tone, but the teacher should describe a lower note instead. Let us say the harmony is E flat major and high B flat the climax-note. The teacher should substitute the tone G and instruct the pupil never to attempt the B flat in practice.

This must be done in a matter-of-fact tone of voice. Anything else is poor psychology. To first prepare the pupil for the tone by a special drill is inadvisable. He has already done this in his transpositions.

In the drills the phrase should have been carried by transpositions, not only to B flat, but to C. And now the assurance of the singer must be disturbed and assured. He is asked to do the proper tone.

It will be found that if drills on the original notation have been made from G upward to higher than B flat, then though the phrase has been sung on G, placement has been achieved in the drills and the change from G to B flat is easy and placement is instinctive and assured.

Shrewdly, however, on the first attempt the high B flat be poor, then G must again be taken.

This is a sign that either more drills are necessary, or that the pupil has made a special effort and thus frustrated the natural action of the vocal organ. The pupil's attitude for B flat must be the same as it is for G. If he changes this, then he interferes with spontaneous action, interferes his will and decides what action, instead of letting the effect desired; and this is fatal.

Even though the high tones come well at this lesson, this does not assure continued success. The pupil must be warned that he may be in poor physical condition at a later practice or lesson, and care is then essential. All students, before very long, develop a preliminary feeling that a climax will or will not respond properly. If a feeling of uncertainty arises a few measures before the appearance of the climax, the lower tone must be substituted.

After we have decided to sing the extreme high tone, I instruct my students, should fear arise, to substitute the lower for the higher tone.

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By Frances Terry Price, 75 cents

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This is a comprehensive collection of fairly easy arrangements of the favorite opera selections from the great composers from Gluck to Mascagni. The aim in each of these numbers has been to present a playable piano solo of an opera air, trills and variations having been avoided. There are seventeen composers and twenty-three operas represented in the twenty-seven selections in this album. Most of the numbers are in grades two and three.

Contemporary March Album

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A collection that is useful to many. It answers many demands upon the school, lodge and church pianist. Schools will find excellent material presented for the accompaniment of drills, marches, callisthenics and other gymnastic work. There are dignified march numbers covering other needs also included in the thirty numbers making up this album. All are effective march numbers of their individual types, yet all are within the ability of the average pianist.

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The Three Players

A COLLECTION OF SIX-HAND PIECES FOR THE PIANOFORTE

Composed, Arranged and Edited by A. Sartorio Price, \$3.00

There has been a long-felt need for an album of this character, but publication of such an album was not to be taken lightly, as it was desired to make it something more than a compilation of six-hand piano pieces. The two-hundred and twenty-five pieces throughout this collection show the care with which the material was selected. There are several original compositions by Sartorio, arranged in a half dozen arrangements of melodies by the old masters and the balance of the selections are the most beautiful of excellent numbers by favorite contemporary composers. The numbers are about grade two and three in degrees of difficulty.

A VIOLIN WORK RECENTLY ISSUED

25 Selected Studies from H. E. Kayser, Op. 20
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Everyone knowing anything about study material for the violin is familiar with the position held by Kayser, Op. 20 studies. These studies are valuable aids in violin instruction, but despite their years of use it has remained for Chas. Levenson to conceive the perfect form in which to use them. This work utilizes the best of the Kayser, Op. 20 studies and supplies a second violin part for the teacher to play as an accompaniment to the pupil's rendition of the studies. The helpful value of this work is inestimable, as it perfects the pupil in time, rhythm and ensemble playing in general while developing technical ability in fingering and bowing.

NEW CHORAL PUBLICATIONS

Four Seasons

FOR THREE-PART CHORUS OF TREBLE VOICES

By Richard Kieselring Price, 60 cents
About twenty-five choruses are entered to present this work, which is really a cycle of four exceptionally attractive choruses for treble voices, the writing being in three parts. The work is effective, yet can be presented with few rehearsals. Women's Clubs, High School Chorus and other groups requiring choral material of this kind will find *Four Seasons* enjoyable to sing and enjoyable for audiences to hear.

Hymn of Praise

CANTATA FOR THANKSGIVING, FESTIVAL OR GENERAL USE
By Frederick Wick Price, 60 cents

This is a very satisfactory offering for musical praise, the text being selected from the Holy Scriptures and the time required for rendition being but from 20 to 40 minutes. There is grateful solo work for Soprano, Tenor and Baritone and the Chorus for mixed voices are not difficult, yet they are effective and pleasing.

In Foreign Lands

CANTATA FOR TWO-PART TREBLE VOICES
Words and Music by Richard Kieselring
Price, 40 cents

This is virtually a cycle of four delightful two-part choruses. These choruses are entitled *On a Spanish Shore*, *Egyptian Moonlight*, *A Japanese Tea Party* and *Romany Life*. Directors of music in college seminars and schools for girls will find this an attractive work. This work also would make a fine feature number on the program of a women's club.

A CLEVER MUSICAL COMEDY

Knight of Dreams

A MODERN PYGMY AND CALATIA
A MUSICAL COMEDY IN THREE ACTS
By Books, Lyrics and Music by May Hewes Dodge and John Wilson Dodge

Stage Manager's Guide, Price, \$1.00
Orchestral parts may be rented

This is quite a worth musical comedy that will more than satisfactorily cover an evening's entertainment. The solo parts are for two sopranos, one tenor, one tenor or high baritone, one baritone, one baritone or bass and two contraltos. The choruses are made up of art students of both sexes. The music is "catchy" and the action is lively. It is easily staged, scenery and costumes being easy to arrange.

List of Musical Terms (No. 7)

THIS list was begun in the January issue. *Largo*—a very slow movement. *Leggiero*—lightly and delicately. *Lento*—a slow movement, but not quite so slow as *largo*.

L'istesso—same as *istesso*, see last list. *Leger Lines*—short lines placed above and below the staff for the tones that extend beyond the staff.

Legato—in a smooth and connected manner. *Lyric*—Melodious music, or poetry, suitable for song.

Ma-lut. *Maestoso*—in a majestic and dignified manner.

Marcato—well marked or emphasized. *Marcia*—as a march.

Madrigal—a secular composition for three or more voices without accompaniment.

??? Which ???

"I think," said a scholar, "that music has come to be a most queer sort of thing; Because it's so weird and the chords are so harsh, It seems that it don't really sing."

"But I don't agree," said a man standing near;

"I think, sir, that you are quite wrong; The music to-day is more modern, of course, But it sings a most wonderful song."

"But look at the chords," said man Number One.

"They sound so exceedingly queer; They seem to be made of all keys played at once."

"Just think of the discords we hear!"

"But discords are splendid," said man Number Two;

"Especially when handled with care; In fact, I prefer that the music should have Some discords put in here and there."

"I cannot agree, though," said man Number One;

"Your taste is quite different from mine; I'll listen with you to this weird sounding stuff, But for the old masters I pine."

Wolfgang Amadeus Mozart

MANY a young student has taken Mozart as a model, for when

only three years old he played in public. Z—musus was he for success, and worked very hard.

A—at the age of seven he was a composer. R—anking high in the estimation of his hearers.

T—hus he began at a very early age his brilliant musical career.

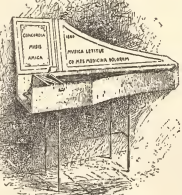
CONDUCTED BY ELIZABETH A. GEST

That Queer Piano

By Rena Idella Carver

DONALD had been trying his best to practice his next music lesson while shouts of his playmates came clearly through the open window. Finally he grew impatient and exclaimed, "Oh, shoot! I believe pianos are old-fashioned, anyhow. I guess they are awfully old. Even Grandmother Wilson had a piano. It was not like this one, though. It was an old square. So I guess pianos will soon be clear out of date."

He had not more than finished speaking when he felt himself being whirled around and around so fast that he closed his eyes to keep from getting dizzy. At last something seemed to let go and he dropped with a thump upon a chair. When he could get his breath, he opened his eyes and beheld a tiny, triangular-shaped instrument.



HANDEL'S HARPSICORD

"Why, what a funny old thing! Just look at those keys—only three octaves," he burst out.

Donald heard a great, hearty laugh behind him; and there stood a huge, bulky man, whose long, curly white wig encompassed his fat, red face.

"So you thought a concert grand piano old-fashioned, did you? Now here is a musical instrument that really is old-fashioned. It is a Spinet. Let me show how the string is set in vibration. This is done by *plucking* the string with a quill set in a jack at the end of the key," said he.

"Oh, those little things standing up at the ends of the keys are called quills! Aren't they cute?" Just like soldiers standing at attention! exclaimed the boy, much interested.

"I sometimes think I'd like to be a very famous pianist. And, if I do my practicing, I'll then perhaps I can."

The big man smiled and went on explaining. "You see, the action is so arranged that, after the key is released, the jack falls back to its place, while a damper comes against the string, preventing its further vibration."

"And just look! There is only one string to a key. Each key has a separate string. In pianos each key has three strings!" Donald declared.

"The Spinet had but one string to each key. A later instrument, however, had three or four strings to a note," commented the man with the wig.

"Please tell me about it," pleaded the boy.

"Yes, that is the way with these youngsters. They are never satisfied with what they have," the man broke out crossly.

Before Donald could realize it, he was whisked away at a terrific pace. Suddenly he was set down.

"Now what do you think of this instrument?" queried his companion.

Donald opened his eyes and gazed at a beautifully carved, elaborately decorated, small grand piano. "Why, it has two key-boards or manuals like an organ," he shouted. "It's very pretty, though."

The boy began to play one of his favorite pieces, but soon stopped with a big frown on his face.

"The tones are all alike. I can't make them loud or soft. Teacher says never to play like that," he complained.

"Well, you will not be able to play in any other manner on this Harpsichord," was the amazing information. "The chief defect, and one which the makers tried in vain to remedy, lay in the fact that the *plucking* of the strings, while producing greater brilliancy, admitted of no variations in the degrees of loudness or softness. They experimented a great deal, even inventing various kinds of quills," the impatient man answered.

Donald tried the Harpsichord again. "Oh, such a crazy old thing as this. No wonder they invented the piano. Gee, I wish I was playing mine right now. Guess it must be quite up-to-date after all," he concluded.

He felt himself being whirled rapidly through the air for what seemed like a long, long time. Then he was dropped with a gentle thud. When he was able to open his eyes, he was seated before his own big piano in the music-room.

Ambition

I'll practice just as teacher says,
And learn my lessons well;
And then some day you'll come to hear
My concert. Who can tell?

Summer Time

How are you planning to spend your summer? So many have the feeling that summer is a time of utter do-nothingness. They seem to think that they are being imposed upon if they are expected to do anything at all during the summer months. But surely no JUNIOR ETUDE readers feel this way about summer time; because the junior readers are all earnest music students, and they all realize that if music lessons stop it is only to give their poor teachers a vacation; and the time must not be wasted by never going near the piano. Much practice can be done during vacation and many old pieces reviewed, so that when the lessons begin again your teacher will not be discouraged at your lack of accomplishments!

Give yourselves a certain amount of work to do during vacation. Take a pencil and piece of paper and write out the list now. At the top of the page put the date and your name to show that you are really in earnest. Then put the length of time you will practice each day. For some it may not be as much as regular winter practice, and for others it may be a good deal more, as there will be no school work or other things to interfere.

Then make a little schedule, dividing the time between exercises, studies, scales, pieces, new ones, old ones, memorizing, and so on.

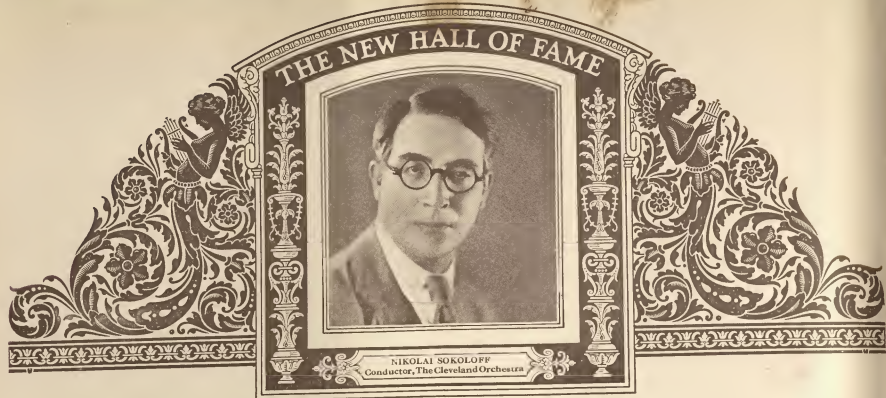
Give particular attention to old pieces. Try to review, or rather, "renew" all the pieces you had last year and even the year before, and have them all perfectly memorized.

During the regular season there is not always time to go back over some of the old pieces, as there are so many new ones to learn; but in the summer time they should all be put carefully on the "little list." It is not your memory, and labeled, so that at any moment you can bring them out through your fingers and play them for your own pleasure and for your friends. DO IT NOW.

??? Question Box ???

DEAR JUNIOR ETUDE:

I have often been puzzled by some of the terms in music. For instance, why do diminished chords and this mark — have the same name?—M. F. (Age 15), Ohio.
Answer—The term "diminish" means, when applied to music, just what it means when applied to anything else, and that is "to make less." Therefore the sign means to make less tone, or, to get softer. As it is often expressed, A diminished chord or diminished interval is one which has been made less, or smaller. For instance, C-G is a perfect fifth; but if you diminish that interval by a half step (subtract a half-step from it) the interval becomes C-G flat, and is spoken of as a diminished interval. A diminished chord is a chord which contains this kind of an interval.



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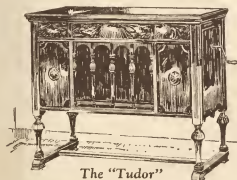
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